



42-43

DESIGN QUARTERLY

Walker Art Center, Minneapolis, 1958





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DESIGN QUARTERLY

DOUBLE ISSUE; NUMBERS 42 AND 43, 1958

Editor:

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JOHN SUTHERLAND, *design*

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In selecting the material for this volume we have been pleased to note how many potters have been recognized as artists of distinction; all of those represented here have won recognition through exhibitions, publications and prizes.

*Excerpts from comments made by the artists concerning their convictions about the art of pottery are quoted along with the biographical notes toward the end of the volume. The attitudes expressed reflect a wide range of beliefs in regard to method, technique, function and personal expression. While the potters do examine their own theoretical premises from time to time and question some of the directions in which their art is moving today, they would deny the validity of arguments (see *College Art Journal*, Spring, 1958, for example) that would dismiss the whole area of studio pottery as meaningless to the mid-twentieth century. Artists, whether they work in paint, metal, stone or clay, assert the right to explore their chosen medium in their own ways.*

Many ceramists who have in years past worked primarily with thrown ware have now turned to slab construction. Many who have been primarily concerned with the making of useful pots and vessels are presently concerned with self-expression. While some feel that giving primacy to function may lead to a too cold and proper purity, others are convinced that only the useful pot which is also handsome can take on that extra dimension and added value which leads us to consider it art.

Here we present many potters and many points of view — all of which we feel have merit and are deserving of the reader's consideration.





James T. Achuff

1 Low-fired ware bowl; mat and semi-mat glazes combined, gray-blue and warm tan.

Robert Arneson

2 Grogged earthenware pulled sculpture, 24 inches, cone 6 oxidation; composed of pulled attached handle forms.

3 Stoneware bottle, 15 inches, cone 10 reduction; dark glaze splashed over black slip.

Carlton Ball

4 Stoneware vase, 42 inches, weight 75 pounds, thrown in sections, fired to 2300° F; pale blue-green mat glaze ilmenite specks; design in iron over a wax-resist painted design.

5 Red stoneware clay glazed with white glaze inside, unglazed outside, thrown pots distorted and textured and joined in an organic manner.

6 Stoneware vase, blue and gray salt glazed, blue engobe over a wax-resist design.

7 Stoneware fence posts, 42 and 46 inches, posts thrown in sections and joined, bisque surface, textured with ilmenite sand, fired to 2300° F in a reduction atmosphere; bronze chain used to connect posts. Each compartment filled with peat moss, each opening may be planted with strawberries, ivy or succulent plants, used as a room divider.



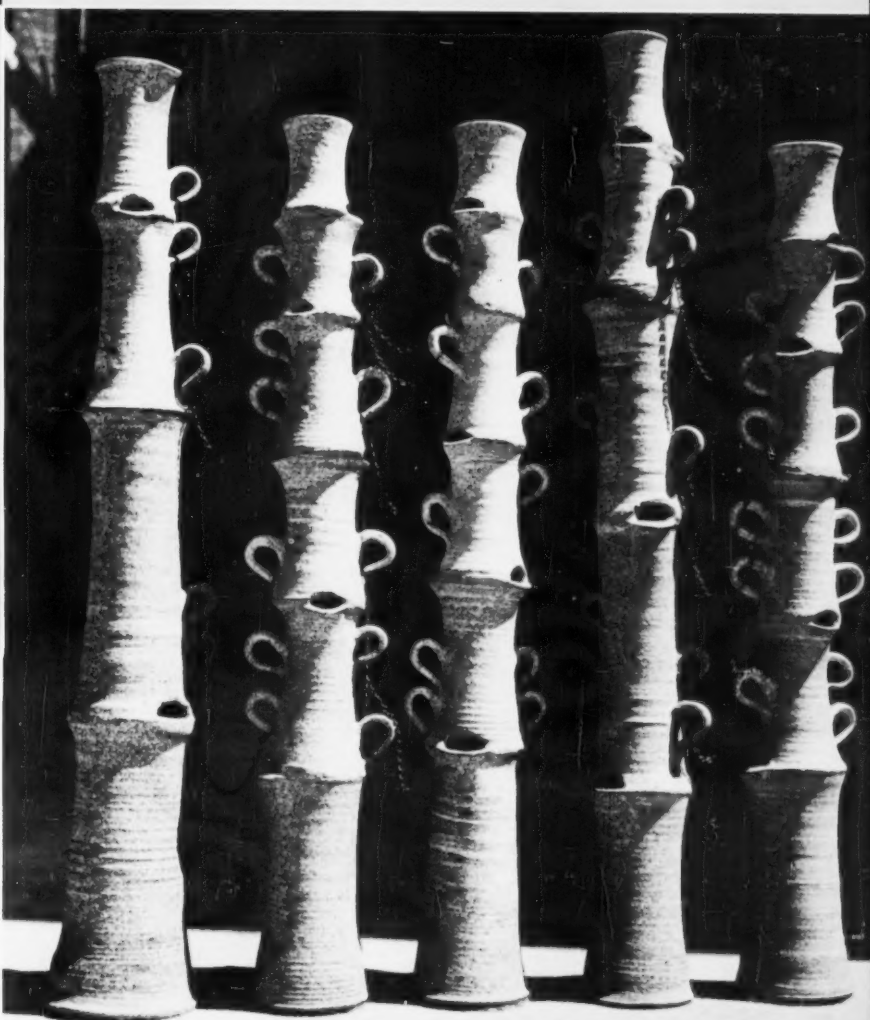
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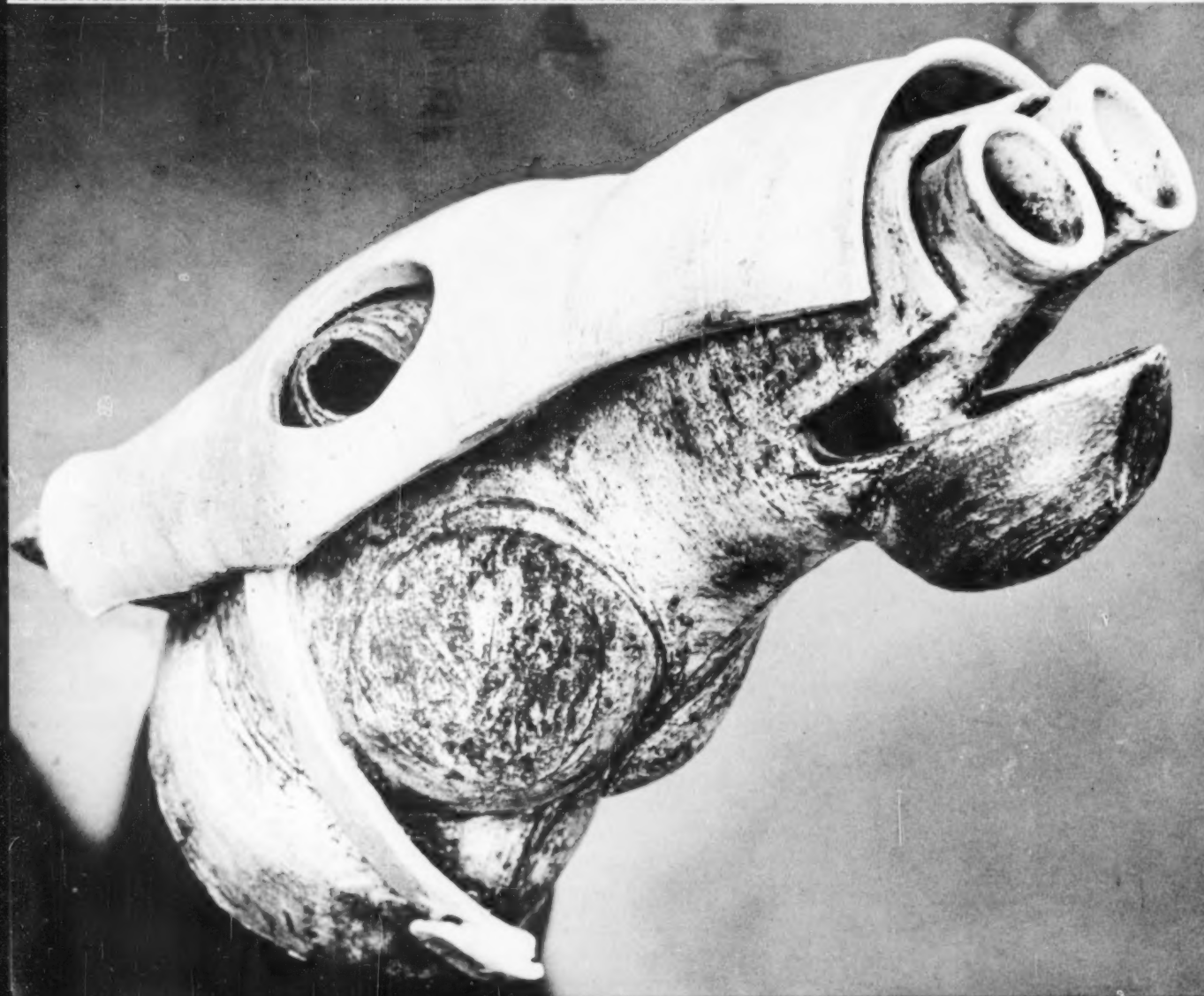
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Ted Bielefeld

1 Tiger lily vase of coarse-grained foundry clay; almost covering the body are slips, slip glazes, a simple whitening mat glaze in addition to local reduction slip which changes the texture and color in some areas; cone 8 oxidation. Shape is a closed sphere, trimmed, paddled, and turned upside down; two medium long legs at the back; asymmetrical slit with notches holds the arrangement in a fan-like order.

Donald D. Brown

2 Stoneware bowl with mat and bright glazes; stoneware mug with cut design.

Jean Buckley

3 Stoneware armored horse, 26 inches, head thrown, assembled, glazed pale ochre to grays, bitter brown oxide pattern.

Clyde E. Burt

4 Three-spouted stoneware bottle, dark gray glaze with orange inlay.

5 Stoneware storage jar, compote and branch pot, white glaze partly covering clay.

Monte Colgren

6 Stoneware jar with lid, 11 inches, iron green glaze.

7 Porcelain bottle, 14 inches, cone 10 reduction, thick white glaze, iron oxide in crackle.





Feng Chow

- 1 Vase, 6 inches, orange-red top, mottled tan, green and black body, heavy texture.
- 2 Vases with stems, largest 15 inches, red brown top, speckled turquoise body; left, blue with brown and black decorations; right, olive and blue-green glaze; center, mat green glaze with brown bandings.
- 3 Vases, 9½ inches and 11 inches, sky blue mat glaze tops, body over dipped with speckled gray.
- 4 Three cylindrical vases 3¾ inches, red brown, turquoise, olive green and black; 9 inches, aqua with green, tan and sky blue stripes; 5½ inches, orange, tan and blue; all glazes over dipped and trailed decoration.

Abraham Cohn

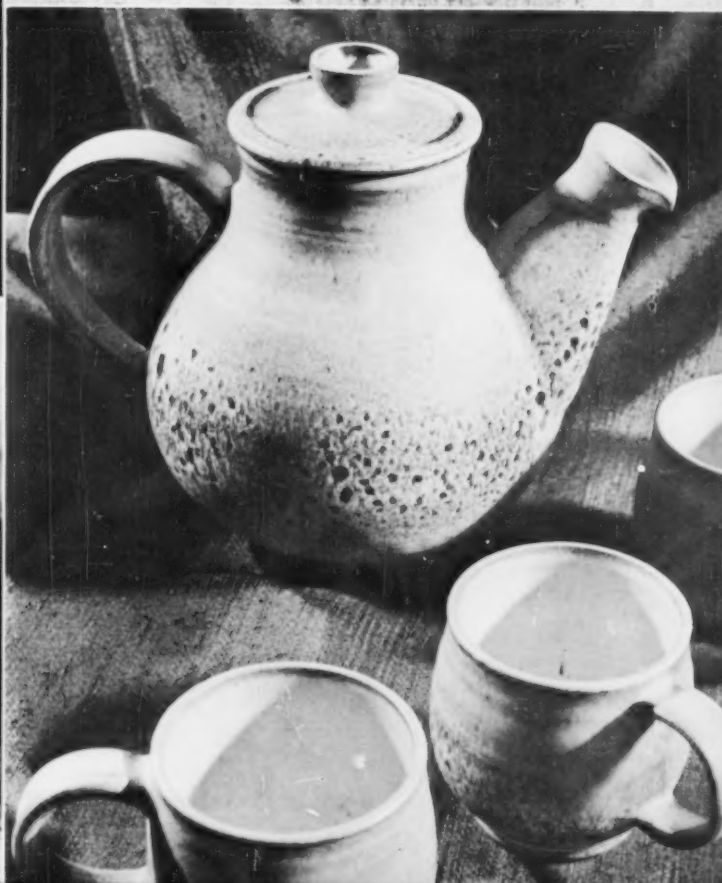
- 5 Stoneware bowl, 11 inches, coffee grounds and ebony manganese added to body, slip trailed with tenmoku glaze; brushed cobalt blue background with white mat glaze; wheelthrown, fired to cone 9.
- 6 Vase, 8 inches, six sides flattened after throwing, clay body is iron brown color; wax-resist over brushed Barnard pattern with white mat glaze over all; wax-resist areas and sgraffito, light tan glaze brushed into lines.
- 7 Tea set, 8 cups, bottom area sprayed with black slip glaze, covered with a white mat glaze that develops an oil spot, top area sprayed with a mat tan glaze.

Raul A. Corroel

- 8 Plate, apricot with iron brown decoration, sgraffito through wax and into glaze.
- 9 Stoneware plate, reduction, mauve, green, blue, white and black, overglaze of engobes on mauve mat glaze.



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Vernon R. Coykendall

1 Stoneware jar, 17 inches, iron brown reduction glaze.

Gladys Crooks

2 Casserole, 12 inches; fruit bowl; candy jar with lid; all vitrified native clay, gold and rust mat glaze, colored with iron and tin oxides which develop a rusty color along the knuckle marks and edges.

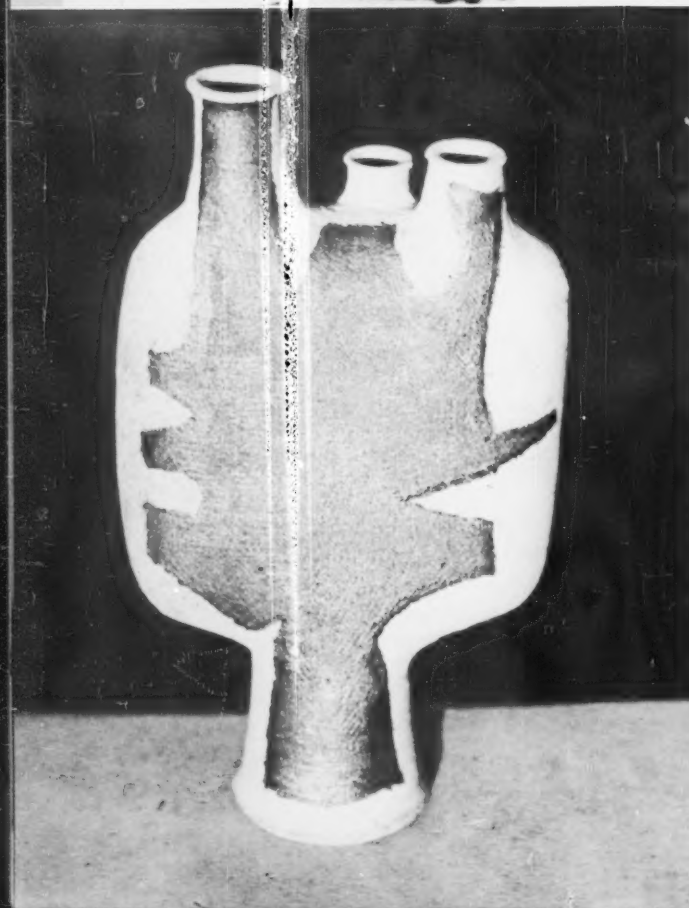
3 Covered jar, vitrified native clay, blue mat glaze with darker blue on-glaze decoration.

Penny Dhaemers

4 Multipiece form, cone 10 reduction, engobes and glazes brushed and dipped.

Dale Eldred

5 Stoneware bottles 25 to 30 inches, cone 10, slab and cylindrical construction, glaze white to deep brown earth colors, open areas of clay.





Thomas Ferreira

1 Rough stoneware vase, 18 inches, conical container wheelthrown, top slab built, cone 10 reduction.

2 Rough stoneware vase, 14 inches, unglazed, body slab built, foot and spouts wheelthrown; decoration achieved by dipping a piece of cloth in heavy iron slip and attaching it to the still damp pot, cloth burns out but texture remains, cone 10 reduction.

3 Stoneware jar, glazed with a brown "oil spot" slip glaze which has been wiped off the surface and allowed to remain in the incised areas, cone 10 reduction.

Hal F. Fromhold

4 Stoneware jar, 22 inches, heavily textured with blue, green and white glazes rubbed into texture.

5 Stoneware planter, 24 inches long, wheelthrown plates joined rim-to-rim, stuck together, carved for openings; outside dark brown metallic terrasilata, inside white-to-orange glaze.

6 Stoneware planter, 24 inches long, wheelthrown and joined leaves, brown and white glaze.

Esther Torosian Fuller

7 Porcelain vase, 4½ inches, celadon glaze.

8 Porcelain bottle, 10 inches, white body, glaze pale celadon, transparent, slight copper red on one side.

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A. Garzlo

1 Stoneware closed form, 14 inches, groggy clay, white mat glaze, iron decoration applied with finger; stoneware covered jar, 19 inches, groggy clay, white mat glaze, iron brush decoration; stoneware vase, 6 inches, cream-brown mat glaze, earthenware slip brush decoration; all have reduction firing.

2 Stoneware covered jar, 9 inches, wax-resist decoration, white and red mottled mat glaze; stoneware closed form, 13 inches, wax-resist decoration with purplish red reduction mat glaze.

David Gil

3 Owl salt and pepper shakers, glazed to the neck, tops unglazed body with black slip on the eyes.

4 Coffee pot, tea pot, sugar and creamer, opaque glazes with magnesium base; charcoal, turquoise, white and brown (milled ilmenite). Porcelain enamel knobs; tea pot handle; red leather on copper plated steel spring.

Meija Grotell

5 Stoneware bowl, black, white and orange.

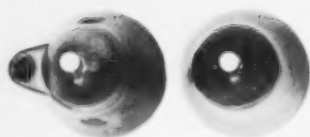
6 Stoneware vase, tan, rust and orange.

7 Stoneware vase, dark brown and light green.

8 Porcelain vase, blue-green with white design.

Irene Hamel

9 Cache-pot, 7½ inches, heavily carved, redwood ash glaze.



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Dale Hays

- 1 Porcelain bottle, 7 inches, iron red, green inlay.

Eliak Hale Hays

- 2 Sculptured figure, *Acrobats*, 72 inches, 14 sections, hand built, assembled on vertical rod.

Vivika and Otto Heino

- 3 Stoneware bowl, reduction fire, sgraffito through stiff glaze.

- 4 Stoneware covered jar, 27 inches, reduction fire, wax-resist and Barnard underglaze.

- 5 Vase, 20 inches, faceted.

- 6 Stoneware covered jar, 30 inches, iron brush strokes on top of glaze.

- 7 Bottle, cone 10 reduction, texture in clay, slip glaze.

J. Bernard Kestor

- 8 Red stoneware teapot, white translucent glaze, reduction fired at cone 5.

Studio of Vivika and Otto Heino.



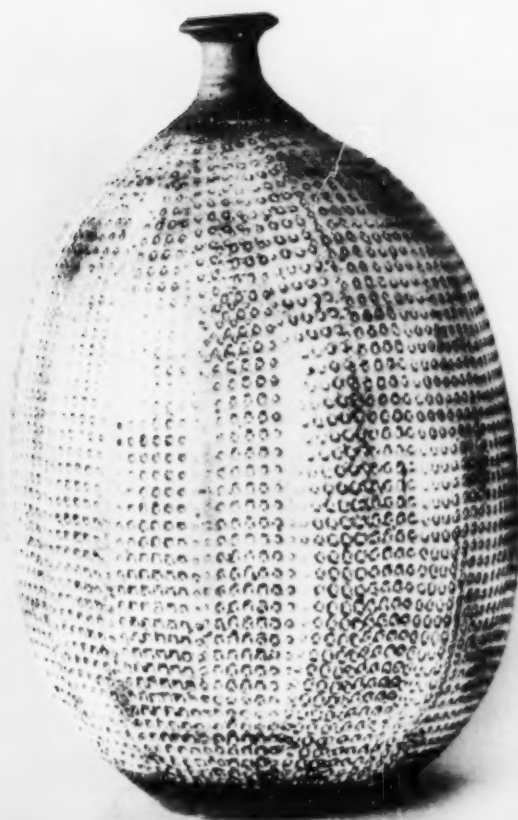
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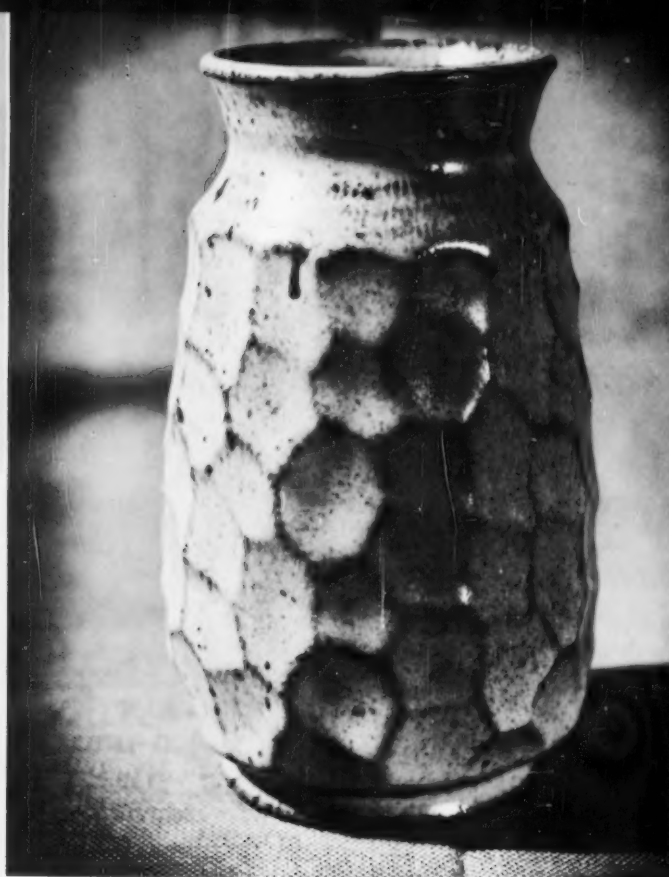
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Claude Moran

1 Bean pot, diameter 9½ inches, thrown stoneware with lugs, volcanic ash glaze over Albany slip.

2 Thrown stoneware compote, 6 inches, glaze of 50% Hawaiian volcanic ash and 50% feldspar over Albany slip.

Elizabeth Irwin

3 Porcelain bowls, brush decoration over celadon glaze.

4 Carved stoneware jar.

Karen Karnes

5 Unglazed planter.

6 Group of pressed stoneware planters, 15 to 20 inches, in unglazed brown, black, speckled red clays.

7 Unglazed planter.

8 Wheel thrown stoneware coffee pot, teapot, and other pots with handles. (Also on page 5).

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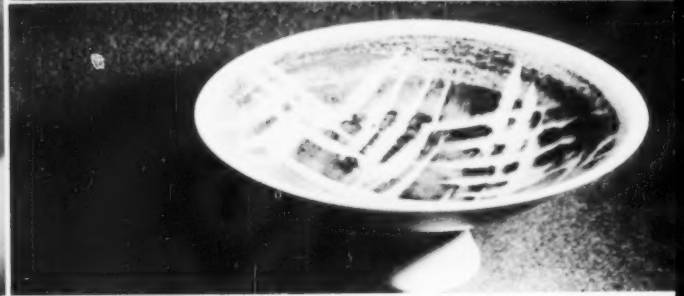
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Ernie Kim

- 1 Stoneware covered bowl, unglazed incised design.
- 2 Stoneware cookie jar, multi-colored, wax-resist with oxide and brush decoration.

Hui Ka Kwong

- 3 Stoneware vase, 13 inches, yellow and brown mat glaze, wax-resist decoration.
- 4 Stoneware bottle vase, 22 inches, brown and yellow mat glaze.

Charles Lukofsky

- 5, 6 Porcelain bowls, decoration in iron red and pale blue celadon glazes, translucent.
- 7 Porcelain bowl, translucent, decoration in cobalt and iron slip.

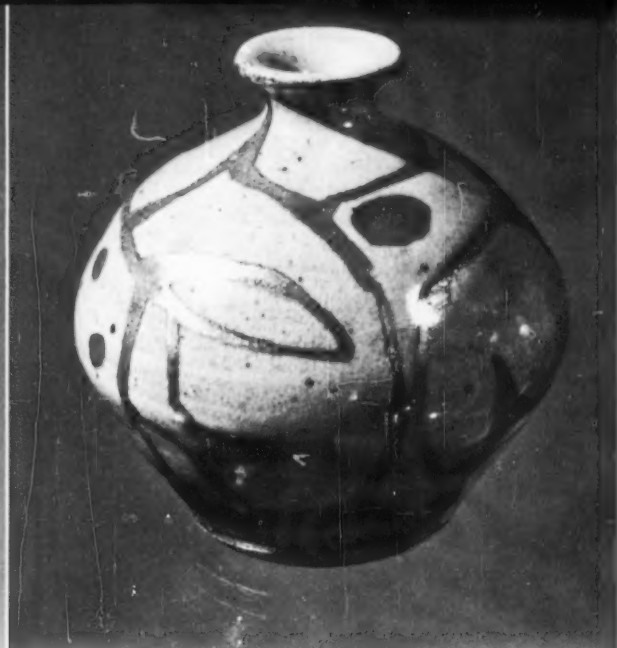
Harvey K. Littleton

- 8 Footed bowl, ash glaze with dark brown and blue brushed design.
- 9 Bottle, Albany brush design, reduction red, lines applied with a stick.
- 10 Footed bowl, ash glaze, dark brown and blue brushed design.

Martha Longenecker

- 11 Stoneware vase, 10 inches, turquoise and brown.

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Warren and Alix MacKenzie

1 Lidded pot, 3½ inches, iron oxide decoration under celadon glaze, reduced firing, cone 10.

Vase, 5 inches, inlaid glaze decoration, rust in celadon, reduced firing, cone 10.

Vase, 8 inches, iron oxide decoration under blue and oatmeal glazes, reduced firing, cone 10.

Vase, 8 inches, iron oxide decoration under white mat glaze, reduced firing, cone 10.

Vase, 26 inches, beaten pattern under reduced iron glaze, cone 10.

John Mason

2 Tile set, 18 inches by 5 feet, surface carved with colored glazes inlaid.

Malcolm McClain

3 Stoneware bottle, 30 inches.

4 Four-spouted bottle, raw clay, two colors applied.



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John M. Mathews

- 1 Earthenware stamped branch vase.

James McKinnell

- 2 Stoneware tureen or deep casserole, 14 inches in diameter, wax-resist and iron decoration on off-white glaze.
3 Stoneware plate, 22 inches in diameter, slip decorated with syringe and brush on wet surface.
4 Stoneware planter, 9 inches in diameter, wax-resist and brush decoration on grayed blue glaze, grayed brown glaze above and below.

Nan McKinnell

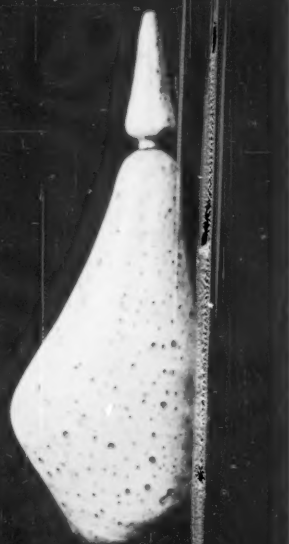
- 5 Stoneware tea set, brownish with upper part glazed gray-blue.
6 Stoneware coffee set, pot and 8 mugs, wax-resist and brush decoration, gray-blues and browns on off-white glaze.
7 Stoneware plate, 8 inches, copper gray glaze with trailed pattern of white glaze.

Haruo Oyama McVey

- 8 Wine server, 5½ inches, tenmoku type glaze, reduction fire.
9 Stoneware vase, 10 inches, wax-resist decoration, sgraffito, tenmoku type glaze, reduction fire.

Lexa McVey

- 10 Stoneware bottle and stopper, 23 inches, ash glaze.



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John H. McDowell

- 1 Stoneware celadon vase, carved and inlaid with iron.

Ruth Gowdy McKinley

- 2 Stoneware thrown dinnerware, gray-blue.

Helen Mitchell

- 3 Stoneware sculptured garden form.

Leon Moburg

- 4 Vase, rust (iron) pieces added to the clay with sgraffito decoration through iron and cobalt slip, semi-mat reduction glaze.

- 5 Bowl, approximately 25 inches in diameter, black slip, sgraffito decoration and translucent glaze; metal base.

Helen and David Morris

- 6, 7 Bisque ware, glazed, ready for high fire.

- 8 Jar, Chün glaze, cobalt under decoration.



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Gertrud and Otto Matzler

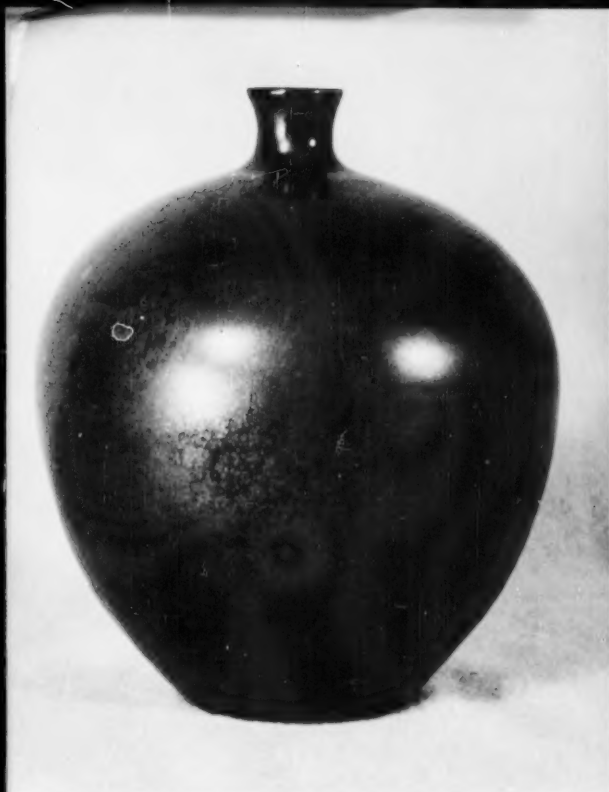
- 1 Hand-thrown bottle, tiger eye reduction glaze.
- 2 Covered jar, steel blue mat glaze.
- 3 Hand-thrown bowl, turquoise crater glaze.
- 4 Detail of crystalline glaze.
- 5 Hand-thrown bottles, green crystalline glaze deep lapis blue glaze.



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H. W. Myers

- 1 Stoneware cookie jar, iron rust glaze over incised texture.
- 2 Stoneware bottle, reduced, blue and mustard.

Minnie Negro

- 3 Stoneware, four quart tureen, thrown, textured gray glaze with black, dark green and rust brush stroke decoration.
- 4 Thrown stoneware jar, 11 inches, mat gray-green with black flecks and dark brown, rust brush strokes.
- 5 Thrown stoneware high-footed three quart bowl, textured blue-green glaze outside, mat white inside; cups blue-green outside, mat white inside.

Elena Netherby

- 6 Vase, eucalyptus ash glaze.
- 7 Vase, reduced copper red on porcelain.
- 8 Vase, celadon iron glaze.

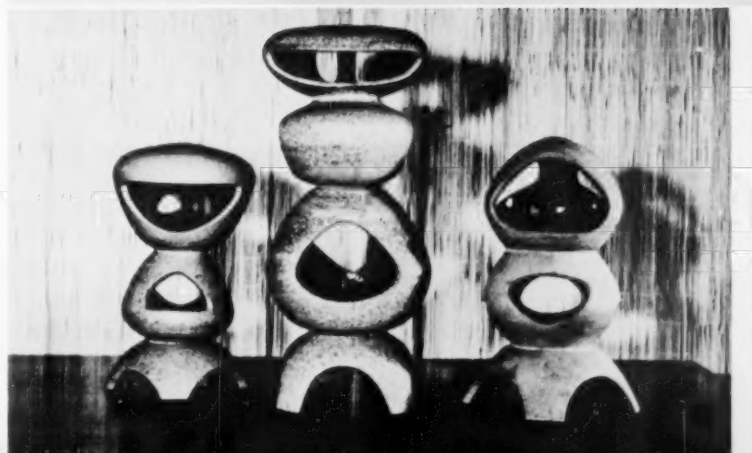
Jane Parshall-Denis Chasek

- 9 Stoneware patio lanterns, black sand texture glazed inside, two candle holders in each; center figure, woman, 19 inches, little girl left, little boy right; wheelthrown, cemented together.

Theodore A. Randall

- 10 Covered forms, cone 10 reduction.

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Win Ng

- 1 Stoneware form, thrown and joined, cone 10 reduction.
- 2 Bottle, decorated with bone ash glaze, cone 10 reduction.

Lucille C. Nutt

- 3 Large bowl, local glacial clay, black mat glaze with bird designs in red-brown gloss inlay.
- 4 Group of porcelain pieces, zinc-silicate crystalline glazes.
- 5 Close up of crystals on small porcelain bowl.

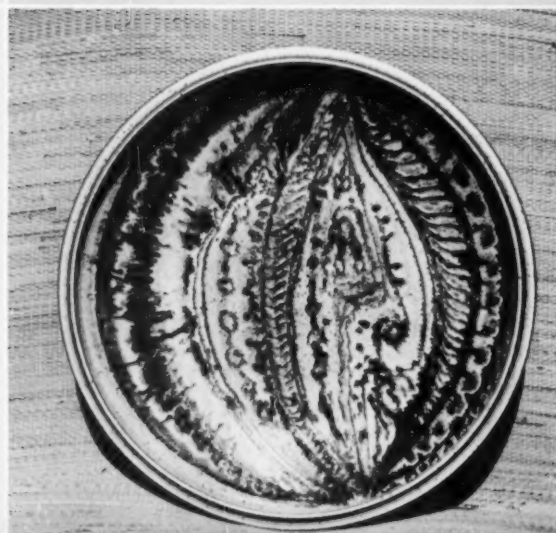
Joan Jockwig Pearson

- 6 Footed punch bowl and cups, black stoneware clay body, dipped moonstone blue glaze.
- 7 Demi-tasse coffee set, black stoneware clay, dipped design, moonstone blue glaze.
- 8 Stoneware fruit bowl, red body with crystalline glaze in stripes, clay showing between stripes.



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Henry Varnum Poor

- 1 Earthenware bowl, 6 inches, sgraffito with red, blue and black.
- 2 Earthenware bowl, 6 inches, sgraffito, black, blue and reducing reds.
- 3 Earthenware covered jar, 15 inches, sgraffito and copper reds.

Eunice Prieto

- 4 Bowl, 15 inches, design scratched through the glaze, oxidation.
- 5 Bowl, 12 inches, glaze over iron glaze, reduction.

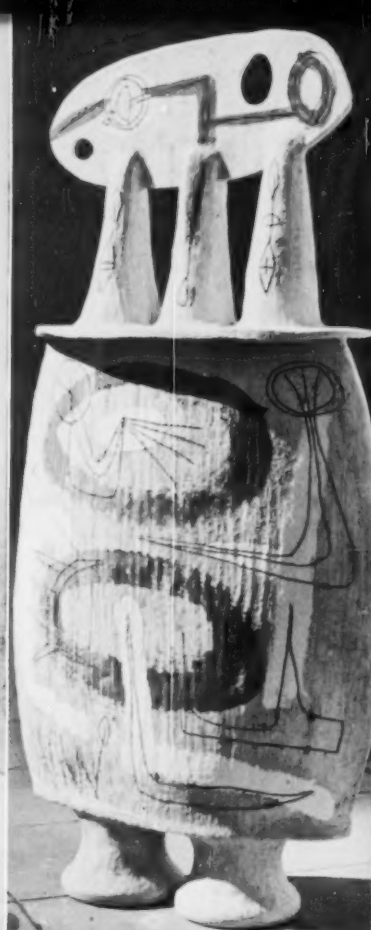
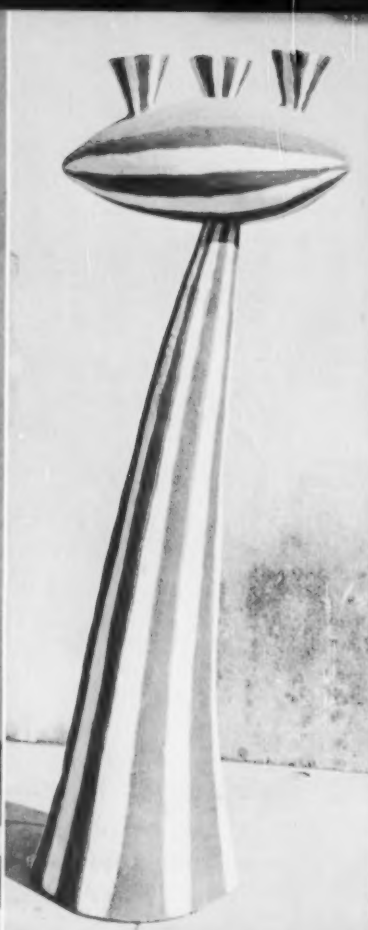
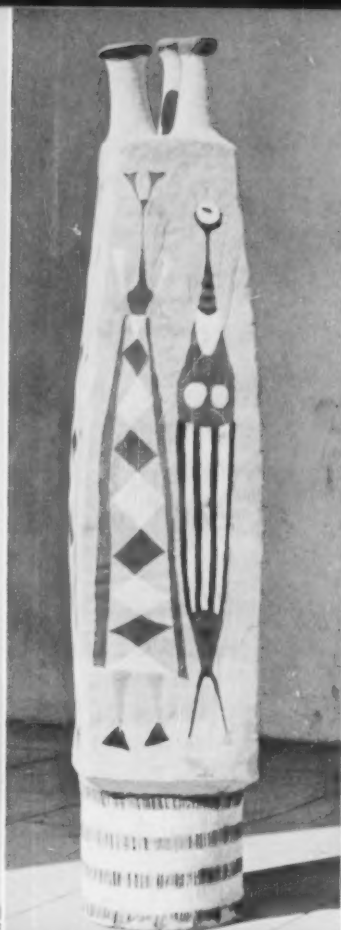
Hal Riegger

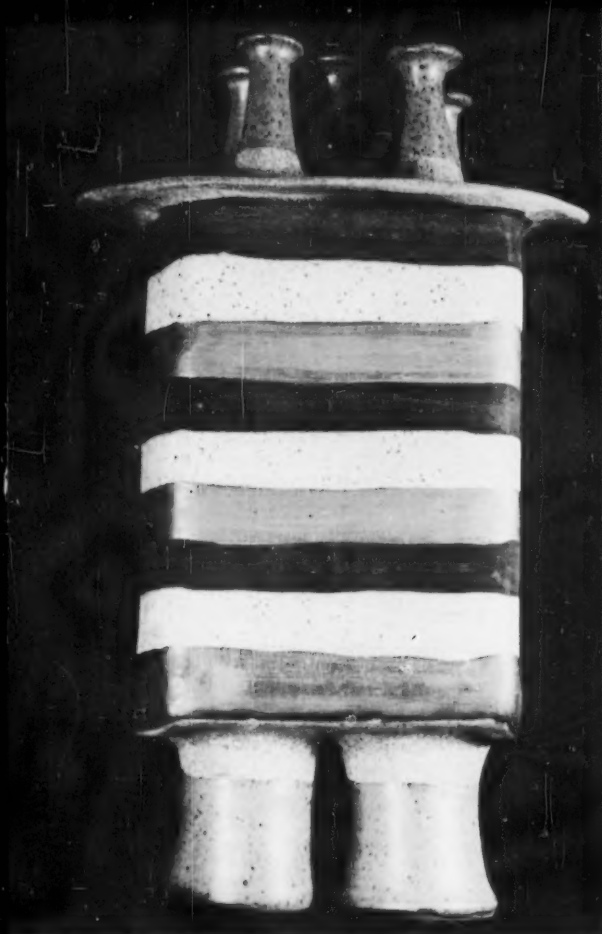
- 6 Screen, 4 by 5½ feet; pieces of colored clay are strung on copper covered wire forming an abstract pattern.
- 7 Detail of wind bell panel, about 4 feet by 6 feet, black clay bells, stoneware strips brightly glazed; nylon cord, split redwood and rusty reinforcing steel rods.

Herbert H. Sanders

- 8 Ovoid bottle, red stoneware clays, red, gray and black bands over textured surface with pattern carved through colored bands, gray semi-mat glaze over all.
- 9 Stoneware bowl, wax-resist technique line and brush pattern in red, black, and blue-gray under gray-cream glaze, abstract face pattern.
- 10 Stoneware floor vase, cream and purple-brown, mat glaze.
- 11 Stoneware jar, buff body containing granite grog; red iron oxide painted pattern under creamy gray textured mat glaze.

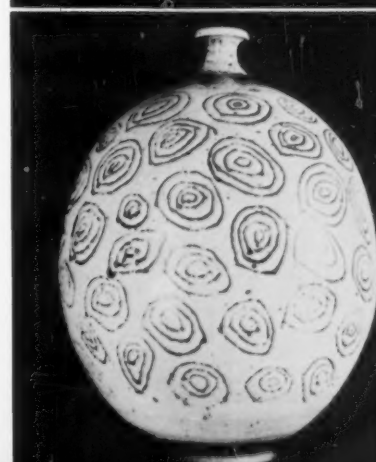
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Antonio Prieto

- 1 Red clay, 45 inches, engobe decoration, thrown forms and joined.
- 2 Buff clay, 45 inches, engobe decoration, coil built.
- 3 Red clay, 36 inches, engobe decoration, two piece, top removable.
- 4 Buff clay, 42 inches, slab construction, engobe decoration with inlaid line.
- 5 Casserole, 19 inches wide, sgraffito decoration, gray mat glaze, reduction.
- 6 Slab thrown construction, 22 inches, gray clay; reduction green mat glaze top and bottom, white, black, yellow and ochre stripes.
- 7 Porcelain bowl, 8 inches, inlaid decoration, white mat glaze.
- 8 Porcelain bowl, 8 inches wide, Majolica decoration, cobalt and iron, white mat glaze.
- 9 Gray clay, 14 inches, reduction, white mat glaze, inlay decoration.



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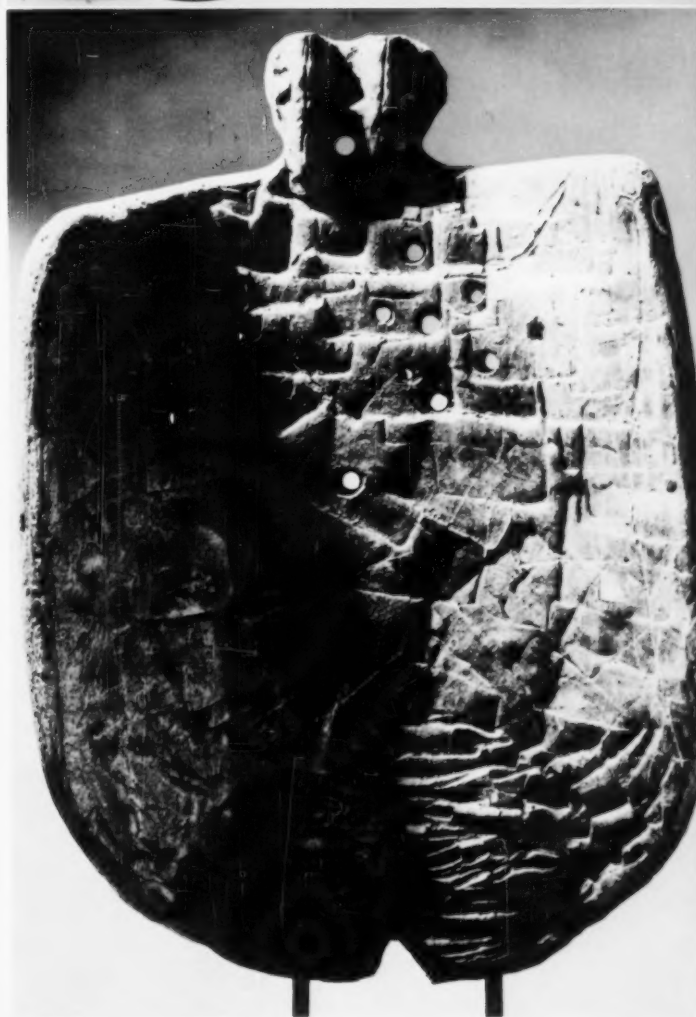


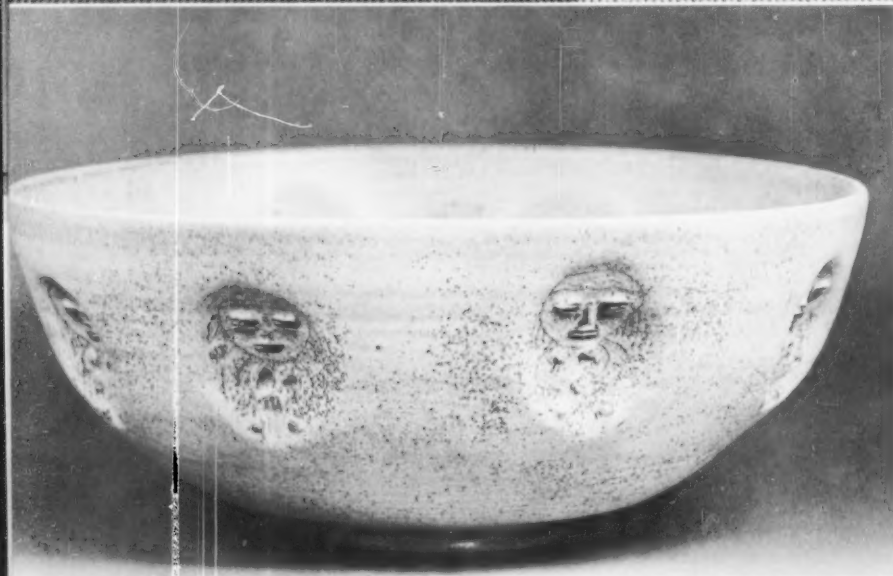
Louis B. Rayner

- 1 High fire earthenware, wheelthrown, slip decoration.
- 2 High fire earthenware, wheelthrown, slip decoration.

Daniel Rhodes

- 3 Stoneware footed jar, 10 inches.
- 4 Stoneware footed jars, 7 and 11 inches.
- 5 *Standing Figure*, 24 inches, high-fired ceramic.





Edwin and Mary Scholer

1 Footed stoneware bowl, 17 inches wide.

2 Stoneware bowl, 18 inches wide.

3 Stoneware tea set, brown.

Paul Soldner

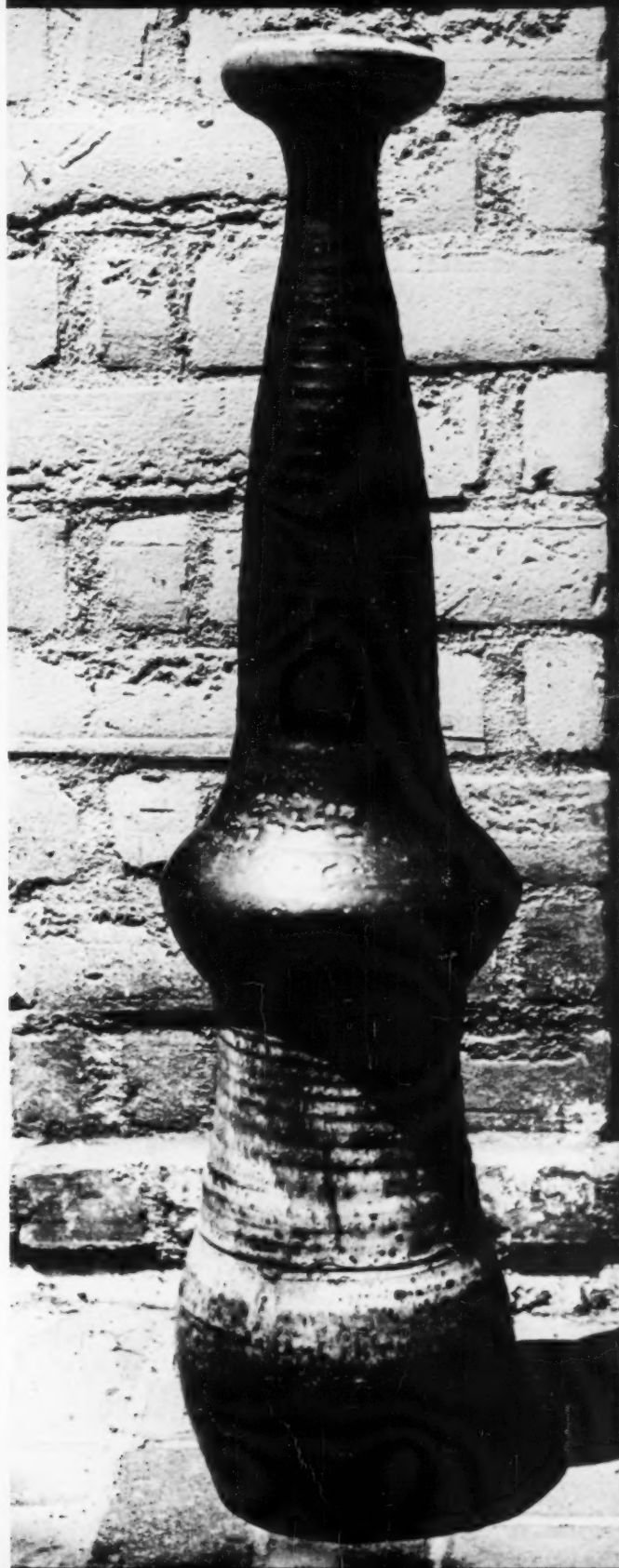
4 Stoneware floor vase, 40 inches, dark red decoration, mat glaze.

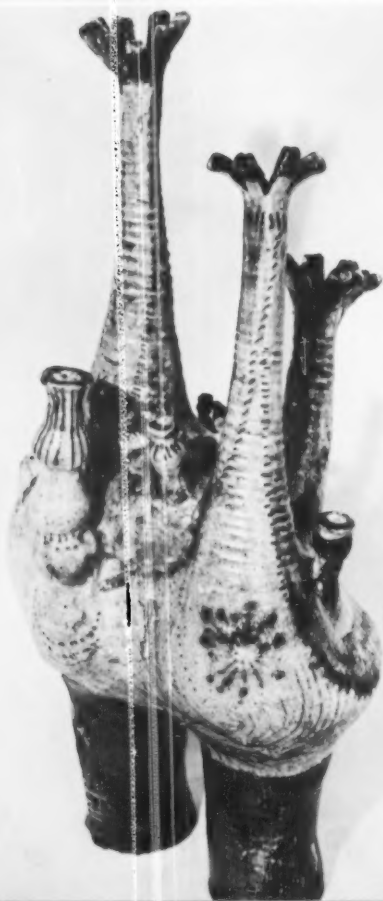
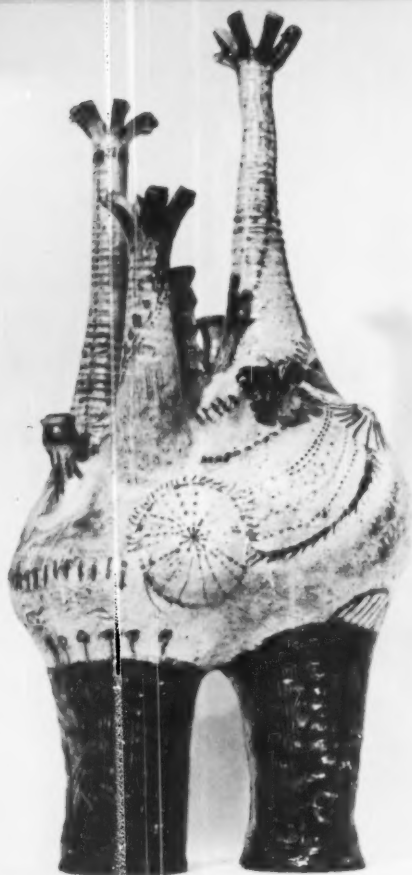
5 Stoneware floor vase, 46 inches, iron slips with cream mat glaze.

Toshiko Takaezu

6 Stoneware tea pot, copper and Barnard slip design, white mat glaze.

7 Stoneware multiple form bottle, 21 inches wide, cobalt slip design, white mat glaze.







Frances Senska

- 1 Stoneware bowls, mat glazes.

Robert Sperry

- 2 Garden lantern, 30 inches, oxidized salt glaze, cone 9; compound wheelthrown form.

- 3 Porcelain bowl, 12 inches in diameter, walnut foot, white glaze, wheelthrown, carved tracery.

- 4 Stoneware garden lantern, 26 inches, oxidation cone 8; compound wheelthrown form, brown glaze.

- 5 Garden pot, oxidized stoneware, 22 inches, cone 8; brown-black glaze, applied decoration, wheelthrown.

Henry Takemoto

- 6, 7 Many-spouted bottle, 35 inches, decorated with iron, cobalt and copper oxides.

- 8 Plate, composition in mat and glassy glazes with iron, cobalt, copper and chrome oxides.

Ed Trayner

- 9 Stoneware planter, cone 5 reduction.

Noni E. Treadwell

- 10 Pitcher, cone 10 reduction, celadon, iron red decoration.

Jayne Van Alstyne

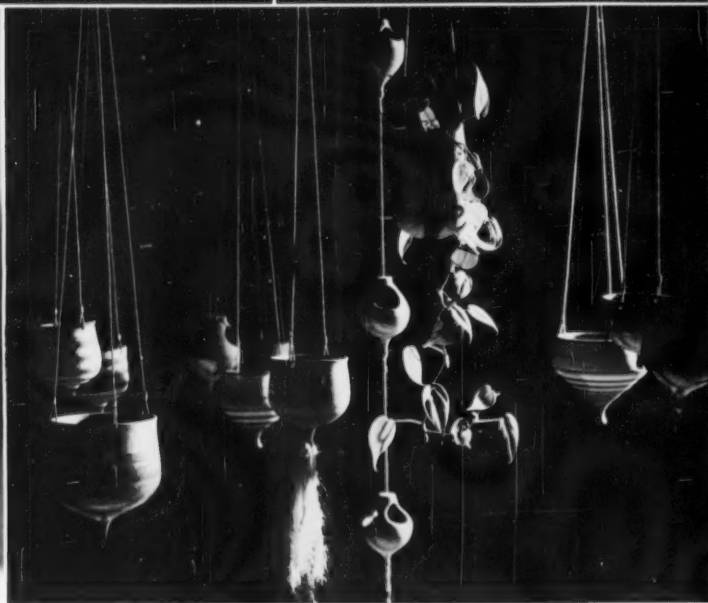
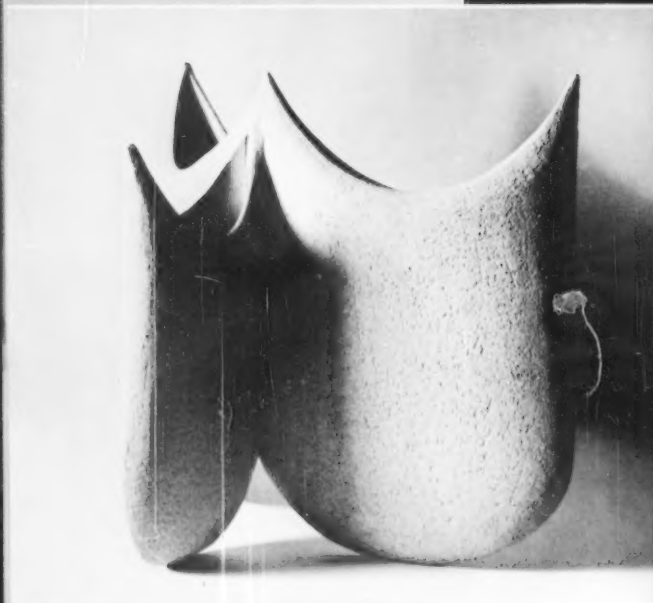
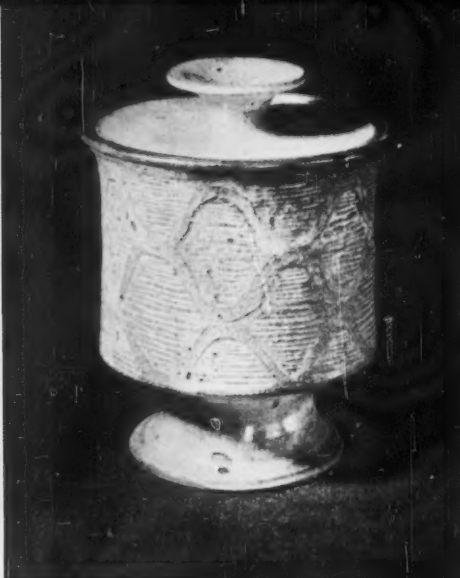
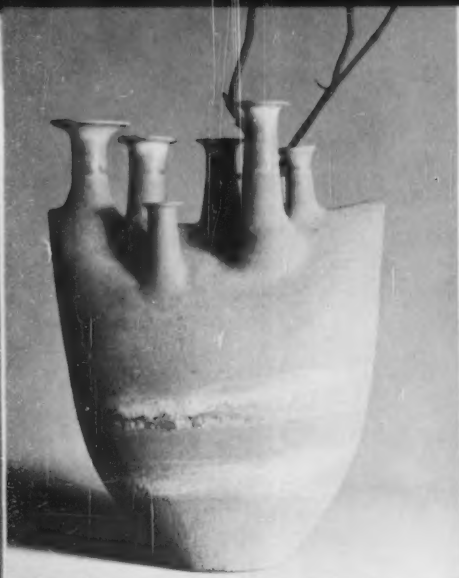
- 11 Stoneware bowl, iron oxide added for texture, cone 10 reduction, magnesia base glaze.



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Marguerite Wildenhain

- 1 Candy jar, sgraffito, blue-gray.
- 2 Cookie jar, carved, red-brown.
- 3 Carved bowl, outside unglazed, inside blue.
- 4 Vase, red, brown and gray scratched design.

Gerald Williams

- 5 Covered jar, 16 inches, black and cream mat glaze, wax decoration.
- 6 Covered jar, 10 inches, black, green, and white mat glaze, wax decoration.

Marie Woo

- 7 Stoneware covered jar, mat glaze.
- 8 Covered bowls, wax-resist, saturated iron glaze.

Beatrice Wood

- 9 Gold lustre and rough textured glazes.

William Wyman

- 10 Stoneware branch vase, 14 inches, partially glazed, thrown, developed by paddling and carving, spouts added.
- 11 Stoneware planter, 12 inches by 16 inches, unglazed.
- 12 Stoneware hanging planters from 3 to 16 inches in diameter, waterproof, some glazed, some decorated with slip; strung on strong tarred line which is rot-resistant.

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Robert Turner

- 1** Planters, 8 inches, engobe and glaze in lines and impressions of surface, brown-black slip glaze interiors.
- 2** Bowl, 7½ inches, engobes in sgraffito, white mat glaze interior.
- 3** Jar with bowl cover, 9 inches, texture of toast clay, engobe and sgraffito, dark blue glaze in knob and interiors.
- 4** Bowl, 7½ inches, white glaze over engobe.

1
2

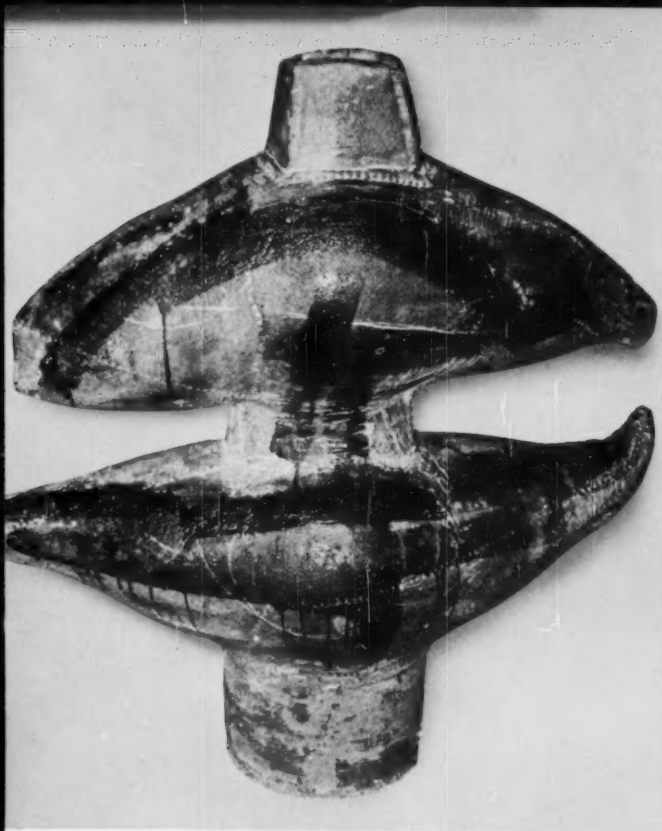
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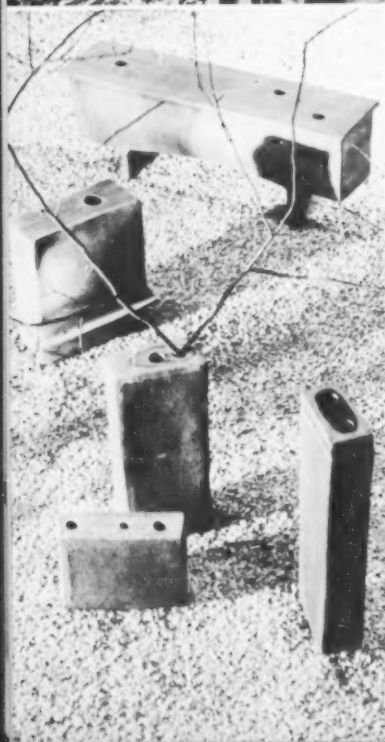
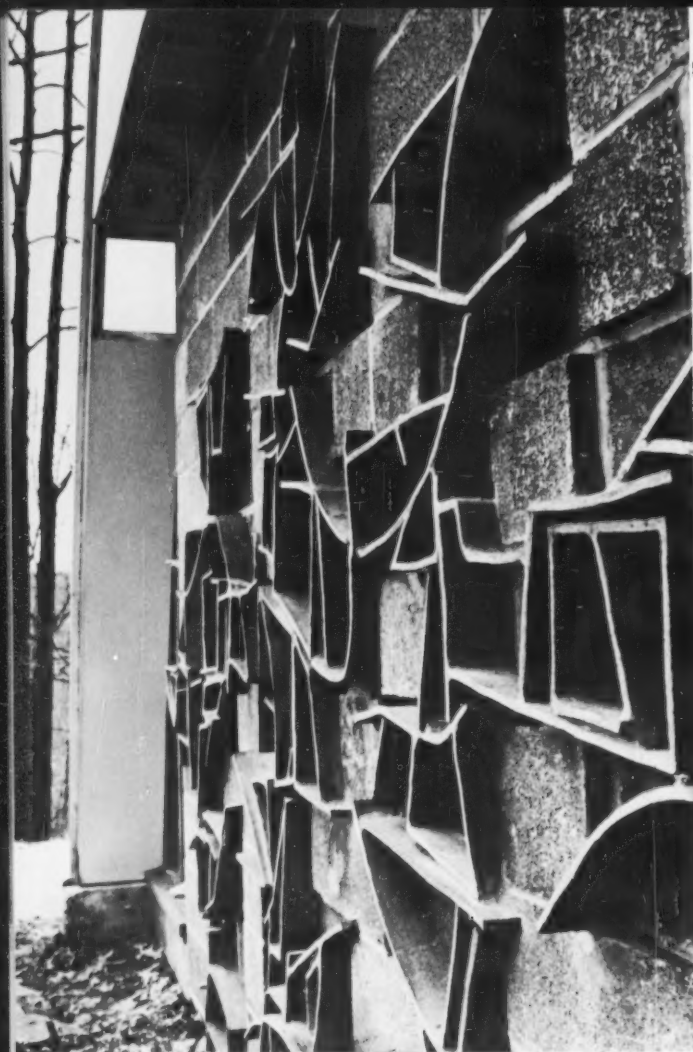


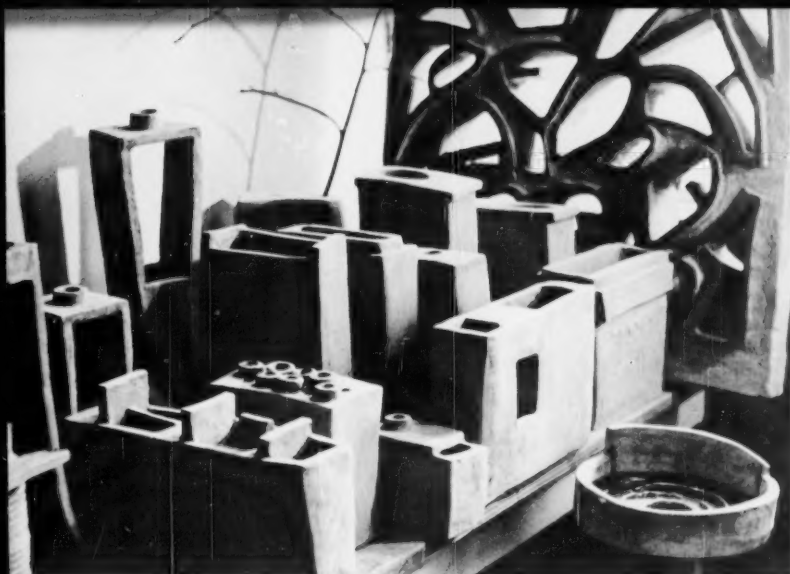
Peter Voulkos

- 1 Slab vase, 40 inches, iron red and gray-white.
- 2 Stoneware vase, 40 inches.
- 3 Stoneware vase, 22½ inches, slab.
- 4 Stoneware vase, 28 inches.
- 5 Zen bud, 36 inches, slab, sgraffito iron red and gray with celadon stem.









David Weinrib

- 1 Closeup of clay slab wall.
- 2 Clay slab wall forms for Davenport House, Stony Point, New York (design to be continued on terrace in front of wall).
- 3 Square clay boxes for flowers; sample for perforated wall and clay sections in cement shown in background.
- 4 Planting trough, 3 feet by 2 feet.
- 5 Slab boxes, made of various colored clays.
- 6 Planting trough, 4 feet long.
- 7 Tile planting table with pot inserts.

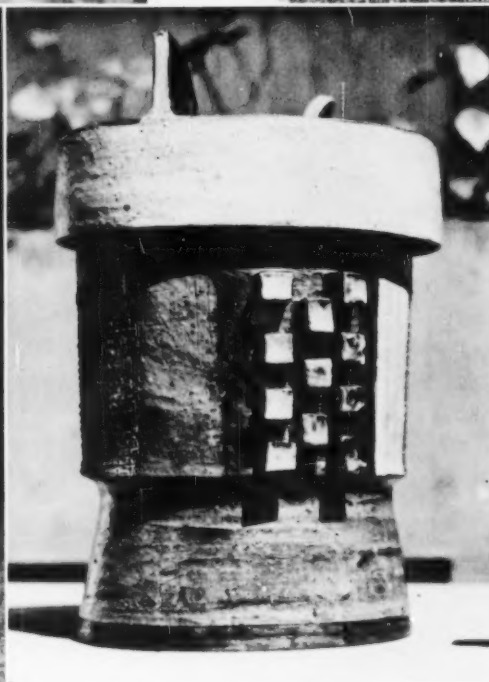
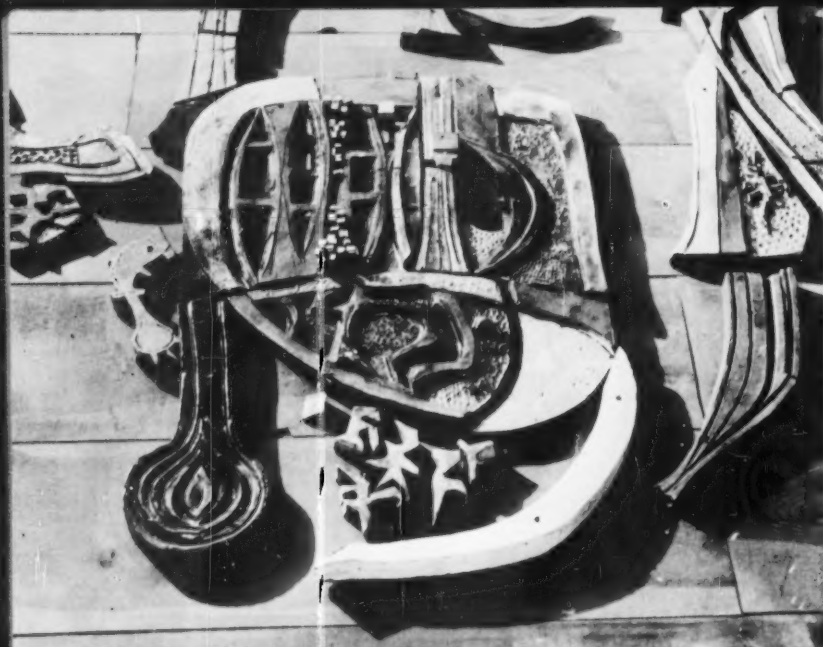
Katherine and Burton Wilson

- 8 Stoneware wine decanter and cups.

1 2
5 6 7

3 4
8





Franz Wildenhain

- 1 Detail of wall mosaic, ceramic.
- 2 Stoneware vase, carved decoration.
- 3 Stoneware bowl.
- 4 Stoneware covered jar, 13 inches.

1 2

3 4

JAMES T. ACHUFF became interested in pottery in 1937 while at the University of Wisconsin. He studied at the New York State School of Ceramics, at Alfred, from 1947 to 1950. He taught ceramics at Oxbow Summer School in Saugatuck, Michigan from 1949 to 1951, and at Chautauqua, New York for Syracuse University from 1954 to 1958. At present he is teaching at the Pitcher Hill School in North Syracuse, New York and in the Syracuse Adult Arts and Crafts Program. His work is for sale at the Syracuse Museum of Fine Arts or directly from him.

BOB ARNESON received his B. A. at California College of Arts and Crafts in 1954, his M. A. in ceramics at Mills College in 1958, where he was assistant to Antonio Prieto. Starting in the fall of 1958 he will become head of the Ceramic Department at Santa Rosa Junior College, Santa Rosa, California. He was awarded second prize in ceramics at the 1958 Wichita Decorative Arts and Ceramics exhibition.

CARLTON BALL received his education at Sacramento Junior College, University of Mexico, and University of Southern California. He has been teaching art, principally crafts, for twenty-three years, and is now professor of fine arts at University of Southern California, Los Angeles. He has published numerous books and articles and has exhibited widely in this country and Europe. He has received a great many prizes and awards. His work is for sale through the Jacques Seligmann Gallery, 5 East 57th Street, New York.

"My style is not limited to just throwing on the wheel, or casting or hand-building. I do not want to limit myself to one type of firing, one technique of decoration, or one glaze. Each creative idea demands its own methods of construction and finish. Each new material, technique or piece of equipment suggests something different to try. To balance and fit together the complex units of material, technique, tools and aesthetic principles into a complete art expression is a challenge that dominates my life."

THEODORE BIELEFELD was an art major at Antioch College, where he began his work in ceramics in 1951, working as a full and part time musician as well. During the summer of 1956 he studied ceramics at Cranbrook Academy with Toshiko Takaezu and Maija Grotell. He also received a scholarship to Haystack Mountain School of Crafts in the summer of 1957. Since the fall of 1957 he has been a graduate teaching assistant at Mills College, California, studying with Tony Prieto.

"Coming from the East and Midwest, I had much trouble adjusting to the California clays, and only recently have I been able to find a rough particle clay which works for me. Until this year I have been using coarse grained fire clays and foundry clay, heavily grogged with chunks and fines from about 4 mesh earthenware body. This year I have switched to a local, lower firing earthenware body, about cone 6 tops, and have been using beach washings of tiny pebbles and quartz chips for grog."

DONALD D. BROWN attended Southern Illinois University, where he was an undergraduate major in drawing and painting, and received his B. S. and M.F.A. under Carlton Ball. He did advanced study with Marguerite Wildenhain, in Guerneville, California, and worked in several pottery factories in southern California. He is at present an instructor in art at Idaho State College, teaching pottery, jewelry, commercial art, and art education. He prefers to sell only when contacted personally by prospective buyers. He uses a wheel of the type used by Marguerite Wildenhain, with a thirty-inch kick wheel, and a hardwood wheel head. His clay is a mixture from Cannon Clay Company, Sacramento, California.

"In most of my pottery the design, if any, consists of deeply cut areas or textures, or contrasts between glaze and raw clay. I think perhaps a good potter could work all his life with no more than two or three good glazes and never exhaust the possibilities. Pottery should be a good balance between function and aesthetics."

JANE BUCKLEY received her education at Sacramento Junior College, Chouinard Art Institute, Art Students League of New York, California College of Arts and Crafts, University of Southern California, and Los Angeles State College. She and her husband, Jay Louthian, a creative jeweler and lapidary, share a shop called Gallery Workshop at 7811½ Melrose Avenue in Los Angeles, which is their retail outlet. They also have a Midwestern outlet for a limited group of work at the Little Gallery in Birmingham, Mich.

CLYDE E. BURT taught at the Dayton Art Institute and is at present an instructor in ceramics at the Fort Wayne Art School and Museum, Fort Wayne, Indiana. He studied at the Fort Wayne Art School, received advanced training at the Cranbrook Academy of Art under the supervision of Maija Grotell. He set up his own studio near his home in northwestern Ohio and distributes his work through handcraft shops in Chicago, Detroit, New York, and Cleveland. He works mainly in stoneware with mat glazes.

DENIS CHASEK received his B. S. in art education at Kent State University, Ohio, his M. A. at Columbia University. He has been teaching art in the Akron Public Schools since 1949. He has worked in collaboration with Jane Parshall since 1955. Together they have won many awards and exhibited in numerous national exhibitions. Their work is for sale at America House, New York, Akron Art Institute, and Arden Riddle Furniture Designs, Copley, Ohio. The following is a statement from Denis Chasek and Jane Parshall: "We use variations of a stoneware body which we mix from stoneware clay, fire clay, grog, and black sand in various proportions ranging from plastic to very coarse for tiles. Most of our work is done with clay close to the tile mix which is 50% non-plastic materials such as grog and sand. Black Michigan sand which gives a mottled texture increasing in darkness with reduction fire is characteristic of all of our work. When we glaze we use mostly maple leaf ash glazes (40% ash) which are soft mat and pick up the black sand from the clay when reduced. Firing is done in an Alpine gas kiln at cone 9-10, about 2300° F."

FONG CHOW studied at the Boston Museum School and Alfred University, where he received his B. F. A. and M. F. A., worked at the Glidden Pottery in Alfred, New York, and is at present associated with the Far Eastern department at the Metropolitan Museum in New York. He works in stoneware, fired at about cone 6. His work may be seen at America House and the Mi-Chou Gallery in New York City.

ABRAHAM COHN started his art major at the University of Wisconsin, took two years off to study painting in Paris on the G. I. Bill, dividing his time between the Académie Julien and study under Fernand Léger. Continuing at the University of Wisconsin, he decided to devote all his time to ceramics. He left Wisconsin and went to Marin Junior College in Kentfield, California, where he had the opportunity of potting full time for a year, then returned to Milwaukee to start his own studio. Since 1952 he has been teaching and producing, except for the summer of 1955 when he went to Alfred University for further study. This past year he won the Louis Comfort Tiffany Foundation Award and is spending most of his time exploring the possibilities of relating ceramics to architecture and interior design. His work is sold, for the most part, from his studio in Milwaukee or from his summer studio in Fish Creek, Wisconsin.

MONTE COLGREN received his B. A. at the University of Washington and his M. A. in crafts at Mills College. He is currently a teaching assistant in design at Mills College and an adult education instructor at Studios One and Two at the Oakland Recreation Department. Most of his work consists of handbuilt or wheel thrown stoneware and porcelain pots, reduction fired at cone 8 to 10. Much of his recent work utilizes glazes applied only in areas, rather than over the whole surface of the pot, or glazes inlaid in the recessed areas of a carved design.

RAUL A. CORONEL studied at the University of Hawaii, University of Southern California, Los Angeles State College, and with Susan Peterson and Marguerite Wildenhain. He began his art career by painting and continues to do so. He became so absorbed with the workings of the wheel that he has dedicated himself to it almost exclusively. He is now a studio potter, producing for lamp makers and interior decorators, but sells directly to the public from his shop, or through Agnes Fraser, in Los Angeles. He is at present concerned with high-fire stoneware and producing color at this temperature. He is working on wall plaques to be used alone, as a group, or adhered to wall surfaces as a textural relief.

VERNON R. COYKENDALL, as a young man, was an apprentice to a photo-engraver and later, for eighteen years, worked in that capacity for several Chicago newspapers. He served in the Navy for three years. From 1945 to 1947 he studied at the Rudolph Shaeffer School, the California School of Fine Arts, and at Mills College. In 1946 he enrolled at the California College of Arts and Crafts. He received his M.F.A. from San Francisco State City College. During an extended tour of Europe and the British Isles he studied at the London School of Arts and Crafts and at the Sorbonne. He taught at Tulane University and at present is teaching ceramics at the California College of Arts and Crafts.

GLADYS V. CROOKS received her ceramics training at Venture Craft School, Burlingame, California, University of Washington, Central Washington College of Education, Ellensburg, Washington, and Cornish School of Allied Arts, Seattle, Washington. She works with native Washington clays, which produce a very hard ware when fired to 1950°. She also blends this glacial clay with fire clay for a cone 6 stoneware body. She likes glazes which have a pleasant tactile quality, and is experimenting with color in the low temperature glazes.

PENNY DHAEMERS was educated at the California College of Arts and Crafts, where she received both her B. F. A. and M. F. A.

She also spent two summers at Mills College, studying with Tony Prieto. Some of her pieces are for sale. She is also a well known photographer, operating under the name of Margaret Dhaemers in that field. The clay she uses is found near Angels Camp, California. The glazes are of her own formulation and the firing is cone 9 to cone 10.

DALE ELDRED received his education at Hamline University, University of Michigan, and University of Minnesota. He works in three major areas: painting, sculpture and ceramics. His pottery is for sale at the Walker Art Center and the St. Paul Gallery.

"All of my stoneware is made from slabs of clay which are rolled into cylinders, then joined, stacked, cut into or paddled. The majority of my work at the present time consists of bottles, but I do not believe in aimless repetition. I am intrigued by forms and their variations. As I concentrate on one form or on a particular method of construction other ideas naturally evolve and new directions emerge. In this way I find a continuity or flow which grows from within."

THOMAS FERREIRA studied at Long Beach City College and U.C.L.A., where he received his B. A. and M. A. He has taught at U.C.L.A., Mount St. Mary's College, Los Angeles, and is at present instructor in art at Long Beach State College, Long Beach, California. His pottery is for sale at the Exodus Gallery, San Pedro, California; The Studio, Long Beach; and the Argo Gallery, Seal Beach, California. His pots for food are made of a fine grogged, buff colored stoneware; the body glazed with earth-colored, waxy or mat glazes, and generally fired at cone 8 to 10 in a reduction atmosphere. Planters, garden pots, and sculpture are of an unglazed, heavily grogged stoneware body fired at cone 10 reduction. Recently most of his pots for flowers or weeds have been made by combining hand built with wheel thrown parts. Decoration is achieved by adding clay and painting with iron oxide.

HAL F. FROMHOLD, a former interior decorator and furniture designer, came to the United States from Canada and enrolled as a major in ceramics at the University of Southern California, where he will receive his B. A. in June. In the fall he intends to go to Alfred College of Ceramics for his M. A. His pottery is for sale in Los Angeles, either directly from him, or through retail outlets such as Sloanes', The Lane Galleries in Westwood, Cannel & Chaffin on Wilshire Boulevard, and interior decorator shops in the Los Angeles, Long Beach, and Pasadena areas.

"Ceramic materials are of such wonderful plasticity that it is antithetical to confine their use to just one technical method or any prescribed artistic expression. I throw a good deal on the wheel, then shape the forms to what I feel is their most expressive shape, joining them, or carving and cutting them. To me ceramics is more an art than a craft; the function of a piece of ceramic is primarily esthetic, and if it can also fulfill some utilitarian requirements, all right. Bowls to hold things, vases for flowers, teapots and pitchers which pour well can be made from a variety of other materials and have been successfully manufactured by machine processes for the past 300 years. In point of fact, when I wish to do these ceramic utensils I design for the jiggerwheel or the casting mould."

ESTHER FULLER studied at Mills College, painting under Fernand Léger, Max Beckmann and Yasuo Kuniyoshi, and pottery with Elena Netherby, Carlton Ball and Antonio Prieto. She also worked with Hamada and Bernard Leach.

ANGELO C. GARZIO was born in Italy and came to the United States in 1939. After a three and one-half year stint in the armed forces during the Second World War he returned to school, completing his undergraduate studies at Syracuse University where he received his B. A. and B. S. In 1950 he went to Italy where he studied at the University of Florence. Upon his return he again resumed his studies at the State University of Iowa where he received his M. A. and later his M. F. A. in ceramics and was appointed instructor of ceramics and crafts. After two years of teach-

ing he went to the Arabia Pottery in Helsinki, Finland, where his period of work culminated in a one-man exhibition of pottery made while there, the first ever held by an American potter in Finland. Since his return he has been assistant professor of art at Kansas State College, teaching pottery and crafts. His work is carried in furnishing shops in Kansas, in Spokane, Washington, or he may be contacted at the Kansas State College, Manhattan, Kansas.

"My pottery is an attempt to capture the essential earthy beauty of clay, enhanced by decoration that has developed from the structural growth of the pot or suggestive of the use to which the pot will be put. Because of the similarity to the generic source of clay, I enjoy loading the clay with a super-abundance of both grog and large feldspar granules. These, when fired in reducing high temperatures in the cone ranges of 10-13, melt and fuse in a quasihomogeneous mass, producing a skin structure closely akin to stone."

DAVID GIL studied painting in W. P. A. art projects, New York City, was apprentice at the Inwood Pottery, New York, and studied with William Soini. He took drawing classes during the war at the Glasgow Art Institute, Glasgow, Scotland, received his B. F. A. at the New York State School of Ceramic Design, and took a special course in plastics in architecture, at M. I. T. summer school.

"Design stems from the present currents in painting and sculpture and the exciting new industrial methods and materials. We are not trying to reach back self-consciously into the folkways of our ancestors to draw inspiration. We feel this is already an intrinsic part of us. What we know best and are most excited about is what is going on around us now. This means designing and producing pottery that is derived from today's exploration and adventure by whatever methods man has devised. We don't feel the means justify the ends; the potter's wheel after all is a tool, but only modern from ancient Egyptian standards. Nor do we feel that one man with a potter's wheel is going to affect, change, or slow down the advent of automation, let alone survive himself—by pottery, that is. Therefore, I believe that a small organized industrial unit, which is motivated by craftsmanship, design, and the best application of methods and materials, rather than their balance sheet alone, has a place in our society. The balanced sheet will follow—the survival and progression of man's oldest craft attest to this."

MAIJA GROTELL was born and educated in Helsingfors, Finland. She came to the United States in 1927 and was instructor at the Henry Street Craft School for a time. From 1936 to 1938 she was an instructor and research assistant in the Department of Ceramics at Rutgers University. Since 1938 she has been head of the ceramic department at Cranbrook Academy of Art. Her work is not for sale.

IRENE HAMEL, former kindergarten teacher, received her M. A. in music from Mills College, but in 1949 returned to the campus and became interested in ceramics. Later she studied with Bernard Leach in England, studied the chemistry of glaze materials with the California potter Edwin Cadogan, and worked for a time with Antonio Prieto. On a tour of Europe in 1951 she observed the work of leading Italian ceramists and visited the south of France where in the historic village of Valauris she watched Picasso at work in his studio and did work herself in the studio of Innocenti. Her work is for sale at Modern Center, Inc., Minneapolis, and her own studio at 721 Beach Street, San Francisco.

"I fire all my stoneware to cone 9-10, reduction firing. I use many natural materials which I grind to form a part of the glaze-batch—lava and stones and various kinds of wood ash."

DALE HAYS received her B. A. at the University of California, her M. A. at Mills College. From 1951 to 1954 she was crafts director with the Army Special Services Section in Hokkaido, Japan. At present she is an instructor at Studios One and Two, Oakland Recreation Department, and the Berkeley Evening Trade School. Her pottery is for sale at Sandals Unlimited in Berkeley.

"I seem to prefer porcelain as it makes possible a greater refinement in form and gives greater depth and a more subtle quality to the glazed surface. I have recently been experimenting with a tech-

nique of inlaying one glaze in another, and feel that the results can be quite interesting. In many cases, however, I will leave a piece undecorated, as I feel that the qualities of the glaze itself are sufficient to enrich the surface of the pot. I have been working mostly with two basic glazes, using varying quantities of iron oxide as the sole or predominant colorant."

ELAH HALE HAYS received her A. B. and M. A. at the University of California, studied with Vaclav Vytalil, at the California College of Arts and Crafts, and in France, Italy, Greece and Egypt. She was assistant professor of sculpture at California College of Arts and Crafts from 1943 to 1950; from 1950 to 1953 she was associate professor of sculpture and acting director of the School of Crafts. Since 1953 she has been Chairman of the Department of Crafts and professor of sculpture. She is now acting director of the Graduate Division.

VIVIKA AND OTTO HEINO are a husband and wife team operating their own studio in Los Angeles. Vivika received her A. B. in fine arts at the Colorado College of Education, her M. A. at New York State College of Ceramics, Alfred University. Otto became interested in the craft movement while stationed during the war in England. On furloughs he visited potters, weaving establishments, and silver factories. After the war he studied at the Sharon Art Center and at the League of New Hampshire Arts and Crafts. He taught pottery at the University of Southern California from 1954 to 1955, and at the Chouinard Art Institute. At the moment they are working full time in their own pottery workshop in Los Angeles. Both Vivika and Otto did all pottery for the movie "The Egyptian"—751 pieces—and were technical advisors for the movie "Demetrius." Their pottery is sold almost exclusively from their sales room in connection with their work shop. They work at all temperatures with oxidation and reduction firing, with color and earth tones, slip decoration and glazes, feeling that there is no one way to work clay.

CLAUDE HORAN majored in ceramics at San Jose State College where he received his A. B. and at Ohio State University where he received his M. A. He taught arts and crafts at the Fremont Union High School, Sunnyvale, California, was guest instructor of ceramics at the California College of Arts and Crafts, and instructor of ceramics at San Jose State College. He is now a professor at the University of Hawaii. For the last three years he has been part owner and design consultant for Ceramics Hawaii, Ltd., a firm specializing in the production of custom designed art ware, light fixtures, and architectural units. His work may be purchased in The Gallery, Hawaiian Village Hotel, Tom Hirai Associates, Ltd., 1145 South King Street, Hawaiian Lighting & Supply, 1362 Kapiolani Boulevard, and Ceramics Hawaii, 1053 Kapahulu Ave., all in Honolulu.

"The major portion of my work is done in stoneware and formed on the potter's wheel. I sometimes use the local volcanic cinders, both as grog in the clay and up to as much as 50% glaze constituent. When decorating I often choose a decorative technique first and then let it influence the final design. I feel that an awareness of form should be the potter's first concern with decoration following."

ELIZABETH IRWIN first became interested in pottery while living in China. She studied for one year at the California College of Arts and Crafts, and for several years at Mills College. She spent the academic year 1956-57 in Kyoto, Japan, where she had excellent opportunities to visit craft-potters. She worked for several months with Kawai-Takeichi, during which time she experimented in the use of Japanese techniques.

KAREN KARNES first studied ceramics at the Newark New Jersey School of Industrial Arts, was a graduate fellow at Alfred University, working for her M. A., until a teaching job at Black Mountain College took her, with her husband, David Weinrib, to North Carolina, where they stayed for over two years. Her work is sold through Karl Mann Associates, 16 East 55th Street, New York, and at the Weinrib-Karnes Studios at Stony Point, New York.

J. BERNARD KESTER studied ceramics at U.C.L.A. under Professor Laura F. Andreson, receiving his M. A. in 1952. He also studied ceramics at Scripps College, and at Alfred University. He has taught ceramics in the Los Angeles Schools since 1951. In 1953 he joined the art staff at Los Angeles City College where he became active in textiles as well as ceramics. In 1956 he became part of the art faculty at U.C.L.A., teaching ceramics, weaving, and printed textiles.

"Stoneware clays, which fire from buff to dark brown, seem to be the richest plastic media for ceramic expression. Because of their color through firing, especially in reduction firing, the marriage of earth color with glaze becomes a visual unity as they are a structural unity. In my work, clays and glazes that mature at cones 9 and 10 provide these qualities, although I have worked happily with clays at cones 05, 2 and 5. Color has always been a favorite subject, and in ceramics, the only true means for permanent color, it becomes even more exciting. Richness and depth that can occur in glaze, modulations and striations combined with opacities and transparencies, cannot be compared in any other material."

ERNIE KIM spent six years in the army, was wounded in the Battle of the Bulge, and was introduced to clay work while taking occupational therapy in an Army hospital. He is at present instructor of ceramics at California School of Fine Arts in San Francisco. His pottery is for sale at Kim's Studio Pottery, 1375 9th Avenue, San Francisco 22, California. He works generally in stoneware—oxidation fire, cone 4-8 reduction cone 8-10, decorating by carving, sgraffito, brush and wax resist.

HUI KA KWONG was born in Hong Kong, attended Kong Jung Art School in Canton, China, Shanghai School of Fine Arts, Shanghai, China, and was an apprentice to Cheng Ho, sculptor, before coming to the United States in 1948. For a time he worked with the Wildenhains at Pond Farm in California, then went to Alfred University where he received both his B. F. A. and M. F. A. from the New York College of Ceramics. He has worked as a mold maker and bronze founder in China, taught at the Brooklyn Museum Art School, and is now teaching at Douglass College, part of Rutgers University, in New Brunswick, New Jersey. His work may be purchased in New York at America House, Merrill Ames, and Mi Chou Gallery.

"I think there are two kinds of pottery throughout history. There have always been those that are functional, useful, in the immediate conventional sense. And concurrently there have been those that do not necessarily conform to the postulates of good design, with weak wobbly feet or no base at all, narrow necks, fantastic shapes, impractical forms, raw, unglazed areas or surface, not good for holding water, yet they compel and hold us and the best of these are in museums, for they evoke and retain strong feeling and in the making were also created out of intense feeling. The first group is being handled very effectively today by industrial design and the machine. I believe we should leave to design and the machine what it can do best and not compete with nor try to simulate it. I strongly believe in the projection of feeling, emotion, into a form so that a work is infused with it as part of its form and color. This would be my own goal to try to come closer to attaining. I believe this too is functional and useful, but in a broader, more meaningful way."

CHARLES LAKOFSKY was educated at the Cleveland Institute of Art, the New York State College of Ceramics, Alfred, where he received his B. F. A., and at Ohio State University where he received his M. A. He taught at the University of Colorado and Bowling Green State University where he is at present associate professor of art. He has also conducted work shops at Scripps College, the University of British Columbia, and the Canadian Potters' Guild.

"My latest work has all been cone 11 porcelain, glazed principally with very pale bluish celadon mat glazes, decorated in iron reds or cobalt blues—two coloring agents able to withstand the high porcelain temperatures. I find it difficult to do large pieces in the rather non-plastic porcelain bodies. I am a craftsman of the old school—

fussy and particular about tiny details which contribute to finesse rather than the bold freedom now evident in so much pottery in the United States."

HARVEY K. LITTLETON first became interested in pottery when stationed in England during the Second World War. He attended the Brighton School of Art, the University of Michigan, and received his M. A. from the Cranbrook Academy of Art. He taught for two years at the Toledo Museum School of Art and is now teaching in the department of art at the University of Wisconsin. He devotes his entire summer to making pottery at his studio on an 80-acre farm near Madison, Wisconsin. All of his work is wheel thrown stoneware, glazed with a few simple formulae and natural slips. He does some wax-resist and double glazing. He brushes on all of his glazes excepting those pieces with spouts and handles. His pots may be purchased at Century House, Madison; Bordelons, Chicago; Detroit Artists' Market, Detroit; The China Cupboard, Toledo; Potter and Mellor, Cleveland; Rabun Studios, Pottery Barn, Bertha Shaefer Gallery, and Bonniers, in New York.

MARTHA LONGENECKER graduated from the University of California, Los Angeles, received her M. F. A. from Claremont Graduate School, Scripps College Art Department. She has been instructor of ceramics at the University of California Extension, San Bernardino Valley College, Idyllwild Arts Foundation, and is currently an assistant professor of art at San Diego State College. She opened her own ceramic studio at Padua Hills in Claremont, California in 1945. Her work may be purchased from Dalzell Hatfield at the Ambassador Hotel, Los Angeles, directly from her, or from the Design Center, San Diego.

"One has only what one does. Therefore, the important thing to me is to go on working, continually seeking to learn from the clay and glaze materials and the process of making pottery. The hope is that from the kiln will come a piece which seems to have broken through material and technique with an honest expression of permanent value."

ALIX AND WARREN MACKENZIE graduated from the Chicago Art Institute and spent two years as apprentices in the studio of Bernard Leach at St. Ives in England. Warren is at present associate professor of art at the University of Minnesota. Their pots are available at their own workshop near Stillwater, Minnesota, the Walker Art Center, and the Joslyn Art Museum, Omaha, Nebraska. All pots are wheel thrown, stoneware fired to cone 10 reducing atmosphere, in an oil fired kiln.

"For us the creative aspects of hand thrown pottery are directly related to the making of pots for daily use. Vitality of form is not limited because it will be used during a meal. The craft of pottery is dependent upon the physical contact of the observer and in handling, washing, drinking from, moving... the sensuous, tactile qualities of clay and glaze can be understood in a manner which is different from the more distantly observed appreciation of a painting or a piece of sculpture.

A pot must be made with an immediacy, without unlimited change being possible, which is unique in the visual arts. For this reason each piece, in a sense, becomes a sketch or variation of an idea which may develop over hours, days, or months and require ten to several hundred pieces in order to come to full development. One pot suggests another, proportions are altered, curves are filled out or made more angular, a different termination or beginning of a line is tried—not searching for the perfect pot but exploring and making statements with the language at hand. From thousands of pots produced some few may sing. The others are sound stepping stones to these high points and can also communicate between the artist and the user.

A richness and involvement is necessary in any truly vital piece of pottery. The relationship and interpenetration of clay, glaze, and decoration, the action of making made visible in the clay, accidents of firing—these combine to produce the rich fabric of the finished pot.

In making pottery we seek to relate ourselves to people as a statement against today's destruction and negativism."

JOHN MASON is currently engaged in the design and execution of pottery, architectural ceramics, and sculpture. He received his art education at Los Angeles County Art Institute and Chouinard Art Institute. As industrial design consultant he has done extensive research and design work for manufacturers of dinnerware, lamps, and accessories.

"Today's stigma is deeply rooted in our ceramic form. Timidity of spirit, coupled with little real conviction, has resulted in a ceramic form synonymous with hobbyists, dilettantes and three-dimensional cartoonists. The self-conscious reaction to this association has been a fastidious technical execution of craft in an effort to attain professional status. Unfortunately, individuals following this trend have too often sacrificed inner experience in favor of results spotlighted in terms of technique and standards of good taste. It can only follow that content must suffer. This professionalism has produced a ceramic form empty in content and lacking in vitality, as demonstrated by the examples seen in our stores, exhibitions and architectural commissions."

JOHN M. MATHEWS received his B. S. in education at Kansas State Teachers College, his M. A. and M. F. A. in art education at the State University of Iowa. He is at present assistant professor at Kansas State Teachers College, Emporia, Kansas.

"The clay most commonly employed and in which I am most interested at this time is earthenware, although I do some work in porcelain and stoneware. Glazing and slip decoration with the use of ceresist is the method of decoration. The most notable exception to this is found in the pieces which are decorated totally or in a large part by a new process called *matrafer* (on which I have recently finished an illustrated paper) and then either glazed with a translucent glaze or not glazed at all, depending upon the design. Again this is a slip process, but in an easy and unusual way. Most of my work is done with basic utilitarian shapes although there are a few pieces tending toward the sculptural concept in ceramics."

MALCOLM McCLAIN studied painting and sculpture in France, New York, Mexico, and California. Received his B. A. from Pomona College, Claremont, California in 1956. Started pottery in Mexico in a home-made kiln with a home-made wheel. Studied pottery at Scripps College, Claremont, and with Peter Voulkos at the Los Angeles County Art Institute. His work is for sale at the Art Center and at the William James Gallery, both in La Jolla.

JOHN H. McDOWELL studied at the California College of Arts and Crafts for three and a half years and since 1950 has been a member of the Mills College Ceramic Guild.

"I enjoy working in both porcelain and stoneware at cone 8-10 reduction. The qualities of porcelain afford a crispness of form as well as an ideal basis for experimenting with the nuances of color and texture of the glazes. I seldom utilize only one glaze on a pot, striving instead for the subtle effects produced by layered mat-on-gloss glazes."

RUTH GOWDY McKINLEY attended New York State College of Ceramics at Alfred University, where she received her B. F. A. and M. F. A. in industrial ceramic design. She received a graduate fellowship at Alfred University for 1953-54 and 1954-55, taught summer school at New York State College of Ceramics, 1953-54, and was one of three designing and producing a wholesale line of stoneware casseroles at Ossipee Pottery, Ossipee, New Hampshire in 1955-57. She was a producing member of the New Hampshire League of Arts and Crafts and from 1954 an associate member of Munson-Williams-Proctor Institute, Utica, New York. Her work is sold at the Munson-Williams-Proctor Institute. Pieces done as part of the Ossipee Pottery line are sold at Bonniers, Georg Jensen, and other New York City shops.

JAMES AND NAN McKINNELL were married in 1948 after completing their masters degrees from the University of Washington - James in ceramic engineering, Nan in ceramic art. They

studied at the École Métiers d'Art, in Paris, Penzance School of Art, Cornwall, England, and the Edinburgh College of Art, Edinburgh, Scotland. They also studied under a "petit artisan" potter on the outskirts of Paris, working in his shop. They cycled on a tandem bicycle over many parts of Europe, visiting potteries and museums wherever possible. In 1952 they set up a pottery studio in Boulder, Colorado, at the same time teaching pottery classes in the Extension Division at the University of Colorado. From 1954 to 1957 they worked and taught pottery classes at the Archie Bray Foundation, Helena, Montana. During the summers of 1955 and 1956 they taught pottery classes at the Fidalgo Allied Arts summer school, Fidalgo Island, Washington. At present they live in Deerfield, Massachusetts, where they maintain a pottery studio in Bloody Brook Tavern, an historical building originally built prior to 1700. Their work is for sale in many shops, including The Tom Thumb Shop, Aspen, Colorado; Oregon Ceramic Studio, Portland; Miller-Pollard Associates, Seattle; America House, New York; Salisbury Shop, Worcester, Massachusetts; Martham Gallery, Omaha, Nebraska; Sioux City Art Center, Sioux City, Iowa; and at their Pottery Studio in Deerfield, Massachusetts.

"We believe in a catholicity of taste in craft undertakings—particularly pottery—and look for a certain naturalness of quality in the work of others and our own. We admire greatly the simplicity of the work of the oriental craftsmen, yet feel that our creative efforts are necessarily geared to domestic desires in pots which combine both function and satisfying decorative qualities. Nan particularly enjoys experimenting on new pot forms, yet there is a definite confinement within the tradition of utility. We work together and separately. When left alone and with a kind of peaceful uninterrupted, Nan comes up quite regularly with pleasant ideas in form and surface treatment that have a 'just right' feeling within our subjective discernments. Jim works on many of the larger items and has a predilection for the highly ornamented and slightly baroque. With gas-fired, cone 10 stoneware, the materials seem to cooperate to a highly agreeable measure, and the opening of each kiln is undertaken with great suspense and anticipation. We feel that from the response of customers and retail outlets, there is a considerable interest—almost a yearning—for stoneware pots that are gay and titillating to the tactile senses, combining with the pleasures of usability. As to specifics in surface texture, we strive for a joyousness and softness, if possible, derived from a range of light-colored glazes which have affinity for the various colorant oxides which can be used as decorative patterns. Either repetitive or abstract patterns, sometimes almost non-objective, can be highly successful when all goes well in the firing. When a pot doesn't come out just right, and no two gas kilns ever fire the same, due to a multiplicity of variations, we will very often reglaze or over-glaze, perhaps even redecorate in the hope that something intrinsically worthwhile will result. The constant expectations for the next kiln are impetus which keep a potter pushing ahead. It's a strenuous but exciting livelihood."

HARUE OYAMA McVAY, an instructor in design and ceramics at the University of Hawaii since 1952, received her B. A. at the University of Hawaii, her M. A. in ceramics at Ohio State University. Her work is for sale at Tom Hirai Design Associates in Honolulu, Lum's in Waikiki, and The Gallery in the Hawaiian Village.

"I work almost entirely in stoneware and enjoy a reduction fire although I do not reduce all my firings. Most of my forms are made on a kick-type potter's wheel and I freely use coils or slabs with the thrown forms. I lean towards glazes that are rich in color and have some depth in visual texture, glazes that react with and become an integral part of the pot. Most of my time is consumed in teaching and my potting activities are confined to intense spurts during the week. When time permits I do take on architectural ceramics commissions. In the past few years some major ones were hand-made decorative tiles for a shopping center, schools of stylized lustered fish for pools, and in the fall of 1956 I did a grandiose project, in collaboration with Claude Horan, of large ceramic murals and panels for the new Hawaiian Trust Building."

LEZA McVEY studied at the Cleveland School of Art and Cranbrook Academy. She was associated with the Syracuse Museum of Fine Arts, Cleveland Museum of Art, and General Motors. She taught at museums in San Antonio and Houston, Texas, and at Cranbrook Academy. Her work is available from her at Pepper Ridge Road, Pepper Pike, Cleveland 24, Ohio.

HELEN MITCHELL is a school librarian who does ceramics as an avocation. She is a member of the Mills College Ceramic Guild.

LEON F. MOBURG attended Monmouth College where he took a pre-medical course. After serving two years in the Navy he returned to Monmouth College but transferred to Wesleyan School of Fine Arts in 1948. In 1952 he went to Southern Illinois University at Carbondale, Illinois, where he received his M. F. A. In 1955 he established a craft program at Washburn University, Topeka, Kansas, and is now working on his doctorate in ceramic art at Ohio University, Columbus. His work is for sale through the shop of Mrs. Duffy Stein, Lake Forest, Illinois, or directly.

"Most of my ware is made of Monmouth stoneware clay, from my home town, fired in a reduction kiln at cone 10. One pot shows the addition of collected rust from old radiator pipes which was added to the clay. Other than straight mat glazes, the decorations are either sgraffito or painted with iron oxide or cobalt oxide immediately after throwing. I have also done a great deal of work on copper red reduction glazes for atmospheric reduction. My present work is a cone 12 porcelain and my work has been concentrated on good celadons. However, I have become intrigued with the possibilities of producing copper yellows, which I have done at cone 9, but so far only in a decorative motif."

HELEN AND DAVID MORRIS are a full time, extremely productive pottery-making team, operating their own studio, La Paz, in Sausalito, California. Their main goal is making functional pottery with little or no idea of self-expression. David, who began as a painter, studied at the Institute of Contemporary Arts in Washington under the G. I. Bill, received his M. A. in fine arts at the University of Guadalajara. Helen, a former dancer, began serious study of ceramics working with David. They work so closely together that they sometimes cannot identify their own pieces except by the wire cut mark. David works on the large pieces and Helen on the smaller, more delicate forms. They share one wheel and take all possible short cuts. For instance, they mix their clay quite simply by placing the dry material in a large can and agitating it over a pair of rollers. The mixture is then poured in a tray, the proper amount of water added, and allowed to soak overnight. By morning the clay is ready to be wedged and used at the wheel. They find this method time and labor saving. They have no interest in juried shows, devoting their entire time to making a living by turning out a wide selection of usable pots. Their present kiln is an old industrial gas-burning one which David converted for reduction firing by changing it from an up-draft to a down-draft kiln. They fire, about once a month, at cone 9-11 for a 24-hour period.

HAROLD W. MYERS first learned about pottery at San Jose State College in 1952. After graduation he worked for a California metal worker and enamelist where he learned the importance of steady and efficient work habits. This experience helped him greatly when he began work at the Heath Pottery in 1956. For a year and a half he stacked kilns, mixed glazes, batted out for the jiggerman and began to learn production glazing. While working at those two jobs he made his own pottery at night at the College of Marin. In September 1957 he began his work for his M. F. A. in pottery at Mills College, Oakland, California. He will receive his degree in June 1959 after which he plans to teach ceramics at the college level.

"I presently do reduced stoneware fired at cone 10, although I have worked with low-fire earthenware and lead glazes. I enjoy both. However, I find reduced stoneware the most satisfying pottery for me because of the higher activity of the iron oxide at this temperature range, which yields richer color and texture than any other type of firing."

GERTRUD AND OTTO NATZLER came to this country in 1938 from Vienna and established their studio in California. They became United States citizens in 1944. All the Natzler pots are hand-thrown by Gertrud, one-of-a-kind originals, while the glazes are invented by Otto. The two artists live and work in their secluded workshop situated in the hills of Los Angeles. For the past two years they have also had the use of a well equipped workshop at Brandeis Institute in Santa Susana, California. Natzler ceramics are for sale at various galleries and shops throughout the country, including Dalzell Hatfield Galleries in Los Angeles, Marshall Field in Chicago and Bonniers in New York.

MINNIE NEGORO received her B. A. at the University of California, her M. F. A. at New York College of Ceramics, Alfred, New York. She began working in ceramics under Daniel Rhodes, in Wyoming, during World War II. She has taught at the School for American Craftsmen at Institute of Technology, Rochester, Chouinard Art Institute, Los Angeles, and Rhode Island School of Design, Providence. Her work is for sale at her studio, Mason's Island, Mystic, Connecticut, and Merrill Ames and America House, New York City. Her work is high temperature thrown stoneware, cast asymmetrical forms for low cost items, jiggered plates of all sizes.

ELENA MONTALVO NETHERBY was born in Southern California, reared in countries outside of the United States, and has been actively engaged in ceramic work since 1940. She has been director of the Mills College Ceramic Guild for the last fifteen years, and was a student of ceramics there previous to that time. She has concentrated in research in the production of copper reduction glazes and has won many awards in that field.

WIN NG was born and reared in San Francisco's China Town twenty-one years ago. He is at present completing his B. S. at the California School of Fine Arts in design, painting, and pottery. As a high school student he won national awards in pottery, textiles, design, and water-colors.

LUCILLE C. NUTT enrolled for a four weeks' summer session at the University of Washington and stayed for three years, studying both ceramic art and ceramic engineering. In the engineering department she became interested in and did research on crystalline glazes. She developed two glazes and has since adjusted them to her own kiln. For three years she operated a cooperative shop with other potters and now has her own studio. Her work is for sale directly from her and through a few local design shops.

"I work with three different clay bodies. One is local glacial clay which is red burning and is vitreous at cone 02 to cone 1. It has various limitations, but to me it seems appropriate for craftsmen to work with local materials as much as possible. Number 2 is a porcelain body developed for good throwing qualities and to meet the firing needs of my crystalline glazes. Number 3 clay is a medium range stoneware body that grew out of experiments on a porcelain body. Local materials with their impurities give it an interesting color when fired to its vitrification point. Local sands, ores, et cetera, give it earthy textures. I am not primarily a decorating potter. I believe that form, color and texture are more important and interesting than applied decoration. However, my latest decorative technique is gloss glaze inlay on a mat glaze."

JANE PARSHALL studied at the Cleveland Institute of Art, Cranbrook Academy of Art, and received her B. S. and M. A. at Western Reserve University. She is at present teaching art in the Akron Public Schools. She works in collaboration with Denis Chasek, and her work may be purchased from America House, New York, Akron Art Institute, and Arden Riddle Furniture Designs, Copley, Ohio.

JOAN JOCKWIG PEARSON, a San Francisco ceramist, designer, and teacher, was a cellist until she enrolled in the colleges of Fine

Arts and Education at Syracuse University in 1941. She is also a photographer, researcher, writer, and recently has become a television personality. She taught general art subjects in Southern California for two years, during which time she became interested in the medium of clay to the point where she returned to New York State to specialize in ceramics at Alfred University's College of Ceramics, where she received her M. A. in industrial ceramic design and operated her own studio in Alfred. In 1951 she went to San Francisco where she headed the ceramic department of the California School of Fine Arts. In 1954 she received the first grant to be awarded in ceramics by the Louis Comfort Tiffany Foundation, with which she did research and a photographic document in color on American folk pottery, tools, and techniques from museums and collections on the East Coast. In 1955 she was one of six Americans, chosen from professionals in many fields, to be awarded Italian Government Fellowships for advanced study and research in Italy. At the same time she received a Fulbright Travel Grant. In Italy, in addition to her ceramic studies, she made a photographic document of all kinds of artists and craftsmen. Produced on the wheel, her work is designed to be utilitarian. She works with a black or terra cotta clay body and often incorporates areas of the bared clay into the design of a piece. Her work is for sale through her or Design Gallery, 2103 Van Ness Avenue, San Francisco.

"In my experiments with color at a temperature of 2300 degrees Fahrenheit I have been able to get Majolica color as brilliant as the low temperature ceramic color in Italy. Glaze colors now used predominantly are a pale blue glossy glaze on the black clay—dependent for its effect on the color in the clay—and a black crystalline glaze or a white mat glaze with multicolor Majolica application on the red clay. I have limited the number of glazes and clays in use believing that the exploitation of possibilities within given limitations leads to a more mature and creative use of materials. Good pottery form—a form that functions—is very important to me. I feel that a beautiful piece of pottery can always stand alone and hold its own without a glaze as well as withstanding an uninteresting glaze, but a beautiful glaze can never hide or camouflage a bad pot. Often a pot's contents must complete the design or form, and in designing it is necessary to consider this so that the contents are not overwhelmed. I believe that form and function are inseparably linked to craftsmanship, and that poor craftsmanship does more harm to the general reputation of the hand arts in America than any other factor, including poor appearance."

HENRY VARNUM POOR was educated at Stanford University, Slade School, London, and Julien Academy in Paris. He has done frescoes for the Department of Justice, Interior Building, Washington, D. C., and for Pennsylvania State University. He had no training as a ceramist but had to learn the craft from the ground up, working out his own methods. He has written many books, including *The Artist Sees Alaska*, and will publish a new one in October of this year. He is president of the Skowhegan School of Painting and Sculpture in Skowhegan, Maine.

"Decorations are scratched directly into the wet slip—the most free type of etching . . . A great deal of my pottery is not really decoration: it is random drawing on a beautiful surface, the glaze giving richness to all the colors and sharpness to the line . . . I have been getting some unpredictable reds the like of which I have never seen."

ANTONIO PRIETO was born in Spain, studied painting, sculpture, and ceramics, and attended Alfred University. He has been at Mills College since 1950 where he is now chairman of the art department. His work is usually sold through exhibitions, the only other outlet being Tobermory, 2578 Shattuck, Berkeley, Calif.

"First, about my approach to teaching ceramics. Creating a piece of work in ceramics is a very complicated matter and certainly not, as is popularly supposed, a matter of molding something, treating it with heat and having a work of art as a result. It is only after much study of the materials and the techniques that one can arrive at a sensible personal statement. There is much hard work involved, discipline, ability to accept many failures, and all the other require-

ments that are familiar to us. Of course, acquiring technical information and perfecting techniques does not necessarily produce quality. Quality is something beyond. I firmly do not believe that you can throw a hunk of clay to a student and leave the student alone to produce a good piece of work. The very nature of the material in its physical plastic form allows itself to be molded too easily. Often beginners' work is mistaken in its spontaneity and freshness as good work. I prefer the kind of freshness, spontaneity and control that comes with knowledge and understanding. It is inconceivable for me to believe that ignorance or lack of knowledge, however sincere the effort, is good. I doubt that a great pianist performed brilliantly after his first lesson.

"I also like to warn about narrow minded appreciations. I think it would be rather sad if any form of art were governed by fashionable tastes. By this I mean it should not be seasonal, and I am afraid this happens occasionally.

"I suppose that my own work must be influenced by some previous experience or observation, although I am not aware of a definite influence and would resist any. When I start on a piece of work the idea springs from within myself and the motivation comes from the desire to create something, not from some past or present outer influence in my consciousness. It disturbs me that there seem to be little schools of likes and dislikes being created. If these efforts are conscious ones I think that work will suffer. I hope that we can all learn to accept quality in whatever style or fashion we wish to work, not quarrel with the old or the new ideas. Certainly exhibitions are to bring out fresh ideas and these should be valued and put into their proper place."

EUNICE PRIETO attended Alfred University. She has taught night school at Arts and Crafts in Oakland, California, and worked in the Mills College Guild for seven years. Her pottery is for sale at Tobermory, 2578 Shattuck Avenue, Berkeley, California.

THEODORE A. RANDALL received his B. F. A. at Yale University in 1938 and maintained a sculpture studio in New York City until 1942. After three years' service in World War II he resumed his studies at Alfred University where he received his M. F. A. From 1949 to 1953 he built and worked a one-man pottery in Wellsville, New York, and since 1951 has taught pottery and sculpture at Alfred University. At present his pottery is for sale privately and through exhibitions. Most of his energies are devoted to teaching and architectural sculpture—evolving a sculptural language based on an organization of welded metal and glazed ceramic elements.

LOUIS B. RAYNOR attended Alfred University where he received his B. F. A. in 1941 and his M. F. A. in 1946. He started teaching at Michigan State University in 1946, dividing his time evenly between teaching pottery and making it. He is at present an associate professor in the department of art. His work is for sale through Mrs. Helen Kelley, 726 Sparrow Avenue, Lansing, Michigan.

"I make pottery because I like to. I like to have people buy it, knowing it will function and stand up under usage. I'm tired of the word 'exciting' and a lot of other verbiage which should have died out by 1908. Since a great deal of my time is spent experimenting with new clay bodies and glazes, my things tend to vary with the material, ranging from heavy to very thin, depending on the body. My treatment, however, follows a pretty general pattern. Because the clay never looks as good to me again as it does when it is fresh from the wheel, I do most of my decorating on the wet clay—cutting, pressing into it, or adding. Or I use thick slips which are then cut and carved through to the contrasting body. My glazes tend to be thick and wax-like and are generally applied by dipping or painting. Because many of our local clays fall into a range between cone 3 and cone 6, I have pretty much limited myself to that range. I happen to be one of those potters who doesn't blanch at the mention of color and try constantly for greater and greater range."

DANIEL RHODES studied at the University of Chicago, where he received his Ph. B., the Art Student's League, New York, Colo-

rado Springs Fine Arts Center, and Alfred University, where he received his M. F. A. At present he is associate professor of design at the State University of New York College of Ceramics. He has also taught at Black Mountain College, the University of Southern California, and the California School of Fine Arts in San Francisco. He has written numerous articles and is the author of *Clay and Glazes for the Potter*, published by Greenberg Publishing Company.

HAL RIEGGER received his B. S. at New York State Ceramic College, Alfred, in 1933, his M. A. at Ohio State University, Columbus, in 1940. He is currently operating his own shop and teaching privately in Mill Valley, California. He has taught ceramics at Haystack Mountain School of Crafts, Liberty, Maine; California College of Arts and Crafts, Oakland; California School of Fine Arts, San Francisco; University of Oregon, Eugene; Museum of Industrial Art, Philadelphia; Ohio State University, Columbus.

"I am going more and more into the area of sculpture and decorative forms rather than the useful pottery. For twenty years I have stuck pretty much to the potter's wheel as a tool and now, after leaving it for the major portion of my work, I find it very refreshing to work by hand. Frankly, I don't care how unconventional the work is, I'm merely going along in a happy way, finding the methods of using clay and glaze that most suit my emotional and intuitive needs. In other words, you might say that I come first; that clay, metal and wood come second and are just materials through which I am expressing what I need.

"I like to hammer clay with a piece of wood. I like to cut it into strips and I like to pound it with my fist too. Then make it into different shapes, into an object that might be all clay, or might combine clay with wood, metal and rope. Obviously my methods show that I'm trying to work with freshness and spontaneity and if I want to make a cut into clay, for instance, I want to do it with deftness and sureness and not touch it again. If the clay is cut with a sharp steel knife, I want it to look as though it had been cut that way. If I used a bamboo edge to cut it I want it to look slightly softer. I don't see any need to hide things about the craftsmanship of clay working. If the craftsmanship is craftsmanship it should speak clearly and beautifully of itself. No apologies need be made.

"I prefer rough clays rather than the smooth, highly refined clays. And, very definitely, I am on a color binge, let's say. I have been using low fire glazes to obtain brilliant reds, oranges and yellows, and blues, but I mature the clay properly in a high bisque fire first so that I have made as durable a piece as possible."

HERBERT HARVEY SANDERS received his B. S., M. S. and Ph. D. at Ohio State University in Columbus, and also attended the University of Cincinnati. He has taught in many schools and colleges and at present is on the staff of San Jose State College. Recently he has received a Fulbright Research Scholarship in Ceramic Art and Education, in Japan.

"In my work I make use of earthenware, stoneware and porcelain bodies. I try in the finished product to interpret the material used in such a way as to make maximum use of its properties and basic characteristics. I use both mat and gloss glazes, attempting always to suit the glaze texture to the product from the standpoint of both material and form. The same would be true for decoration. In fact I attempt, in the original conception of the piece, to conceive it as a complete unit, body, decoration and glaze as a part of the original basic design, before starting work on it."

EDWIN AND MARY SCHEIER are a husband and wife team with a studio in Durham, New Hampshire. Edwin studied sculpture and crafts in New York art schools, was field supervisor for crafts for the Southern States Federal Art Project, and director of the Norris Art Center, Norris, Tennessee. Mary studied art in New York and Paris, and was director of Big Stone Gap Art Center in Virginia, and Abingdon Art Center, Abingdon, Virginia. After their marriage they toured the southern states with a puppet show and operated a pottery at Glade Spring, Virginia. Since 1940 they both have been on the staff at the University of New Hampshire, Edwin as a professor in the art department, Mary as artist in resi-

dence. From 1945 to 1946, on leave from the University of New Hampshire, they trained workers and operated a pottery design laboratory and small plant for the Puerto Rican Government. Their work is available through their studio.

FRANCES SENSKA received her art education at the University of Iowa; Chouinard Art Institute, Los Angeles; Institute of Design, Chicago; Cranbrook Academy, Bloomfield Hills, Michigan; and California School of Fine Arts, San Francisco. She also studied pottery with Edith Heath, Maija Grotell, Hal Riegger, and Marguerite Wildenhain. She has taught at Grinnell College, Montana State College, and Portland Museum Art School, Portland, Oregon. Her work is on sale at The Bookshelf, Bozeman, Montana, and the Overlake Service League Shop, Bellevue, Washington.

"As to materials and techniques—cone 8-10 stoneware body, mostly a pink clay from Lewistown, Montana, lavender raw pink at 04 bisque, and cool gray at stoneware. Glazes are mostly opaque—I do very little with slip decoration. I use several local slip clays as glazes such as "Trail Creek," which fires gold-to-green semi-mat; "Bear Canyon," fluxed with wood ashes, tan-to-lavender-to-brown; "Whitefish," glossy brown to black. Montana is very rich in ceramic materials and people keep sending in samples to be worked. Decoration is usually in-glaze with wax-resist or on-glaze with other glazes or salts, or a combination of these techniques. I use a kick wheel and a homemade electric kiln.

"I have no ideological or aesthetic axe to grind. I like dramatic, extravagant things made by someone else, but because I am terribly practical, and fond of food besides, my own pots have to be of sound structure, easy to lift, pleasant to handle, smooth enough to wash, and only incidentally decorative."

PAUL SOLDNER received his M. A. at the University of Colorado and his M. F. A. from the Los Angeles County Art Institute. He has been teaching ceramics at Scripps College but intends to move into a studio at Aspen, Colorado. His time seems to fall equally into teaching, production potting, and experimental potting.

"Most of the pots are wheel thrown simply because I enjoy the throwing experience and so far find it sufficient for my needs. The tall pots are done by a process I call 'extended throwing.' It consists of throwing a doughnut or ring of clay onto the slightly hardened pot in as many series as are necessary to reach the desired height. Each addition of clay is first thrown down and then, when firmly attached, it is thrown up in the usual manner until the limit of the clay has been reached. I found it interesting that there is no real limit to the size of the pot using this technique except that of the kiln. For example, I once threw clay up to eight feet high with the walls not thicker than one inch at the base. However, this is only a technique and of use only as a means to expressing new ideas (for me) in clay. I find that the long scale puts me in a field of exploration which is void of centuries of examples and without contemporary influence. Therefore, all problems which present themselves in this foreign form need to be solved by my own devices. In addition, the clay is stoneware; the firing is cone 10 and the atmosphere reduced. I do not mean to imply that this is the only way to work, but for now I find it adequate. So much more can be done before it is exhausted."

ROBERT SPERRY received his B. A. in art history at the University of Saskatchewan, Canada, in 1950, his B. F. A. in ceramics at the Art Institute of Chicago in 1954, his M. F. A. in ceramics at the University of Washington in 1955, and studied privately with Peter Voulkos in 1954. He has taught at the Art Institute of Chicago, Portland Museum School, and is at present assistant professor at the University of Washington.

"As a teacher I feel one should be familiar with as great a variety of media and techniques as possible. However, the majority of my work is in oxidized stoneware and porcelain, fired electrically. The major decorating processes are majolica, glaze over glaze, and applique. I carry on a limited production of utilitarian ware which is sold through the Washington Arts and Crafts Shops, Northwest Designer Craftsmen Shop, and Bottega in Bellevue, Washington; Miller Pollard and Keeps in Seattle."

TOSHIKO TAKAEZU was educated at the University of Hawaii, Honolulu School of Art, and Cranbrook Academy of Art. She is at present instructor in ceramics at the Cleveland Institute of Art.

HENRY TAKEMOTO was born in Honolulu and received his education at the University of Hawaii, California College of Arts and Crafts in Oakland, and is now working for his master's degree at Los Angeles County Art Institute under Peter Voulkos. His work is for sale through him at 2401 Wilshire Boulevard, Los Angeles 57, California. His pots and ceramic sculpture are fired to cone 10 and reduced. Some are glazed and others are treated with washes of glaze and oxides.

ED TRAYNOR studied at Pasadena City College and Cranbrook Academy before entering the armed services in 1953. After his release from the Signal Corps he studied at U.C.L.A. and spent a summer at Pond Farm, studying with Marguerite Wildenhain. For the past two years he has been teaching ceramics in the Extended Day Division of Pasadena City College. His work is for sale in stores in Pasadena or from his own shop.

"I use a coarse stoneware body of local clays, firing to cone 5, mostly reduction. The wheel is becoming an increasingly efficient tool for producing the clean and nicely functional pots which sell moderately well but give me little personal, creative pleasure after the first few dozen. I am presently very much interested in slab construction and feel that these constructed pieces are the best and most representative of my personal creative efforts."

NONI TREADWELL attended California College of Arts and Crafts and Mills College. Her work consists of wheel thrown and hand-built pieces. She works with porcelain and stoneware bodies, using reduction and oxidation firing.

ROBERT TURNER received his B. A. at Swarthmore College, his M. F. A. at New York State College of Ceramics. He also attended the Pennsylvania Academy of Fine Arts and Barnes Foundation, Merion, Pennsylvania. He has taught ceramics at Black Mountain College, Alfred University, and the University of Wisconsin. He is at present, and has been since 1952, a practicing potter at his home at Alfred Station, New York. His pottery is for sale at his own workshop, Bonniers and Rabun's in New York City, and Ursell's in Washington, D. C.

"All my pieces are stoneware. Its durability is practical, as basically I make pottery for use. The natural processes with clays and glazes at stoneware temperature are appropriate when one is interested in the expression of enduring values seen in natural objects. In the pieces shown, the exposed clay is fired to sand colors. On some pottery, as the clay forms stiffen, I try carving, cutting and impressing in conjunction with engobes or, later, glazing in textured areas. A contrasting slip glaze is poured inside the vessel. In some bowls and covered jars is a richly colored mat glaze—the surprise contrast one may find in sea shells."

JAYNE VAN ALSTYNE attended Pratt Institute and New York State College of Ceramics at Alfred University, where she received both her B. F. A. and M. F. A. She is at present, and has been since 1954, designer for products with Frigidaire. From 1950 to 1953 she organized and taught industrial design at Montana State College at Bozeman, Montana. In 1946-48 she planned and started the first program of industrial design at Michigan State University, where she also originated a Basic Design Course for the Architectural Landscape Department. In 1946-47 she worked as head designer for Gilbert Rohde Associates, New York. Her work may be purchased directly at 24397 Rensselaer, Oak Park 37, Michigan.

"If I am to make (or create) a pot or refrigerator, I think one must maintain a balance between function, material and process (or production method). The designer's self-imposed task is to seek out the simple largeness of things. With this in mind he can break down and analyze a whole into the parts which in addition to having an identity in themselves are parts of the whole. The elements of design (construction) are tools through which the eye may organize the visible differences into a whole."

PETER H. VOULKOS received his B. S. in applied art at Montana State College in 1950, his M. F. A. in ceramics at the California College of Arts and Crafts in 1952. From 1952 to 1954 he was manager of the pottery unit of the Archie Bray Foundation, Helena, Montana, where he organized and equipped the pottery workshop, organized and instructed classes in pottery making and formulation, and supervised the design, distribution, and execution of hand-made pottery. Since 1954 he has been head of the ceramic department at the Los Angeles County Art Institute.

"For me the making of pottery is not different from any other art form. One might say that the descriptive problems may vary. By this I merely mean that a pot is a pot like a painting is a painting. From this point on there is a world of difference. In between lies art. These values in between must be constantly challenged. Only by recognizing and by being aware of all perceptive faculties can there be a recognition of identity. Automatic clarity becomes apparent on recognition and elimination of the obstacle."

DAVID WEINRIB was educated in New York City Schools, took an art course at Brooklyn College, studied painting, sculpture and pottery at Alfred University, taught in Newark, New Jersey, studied painting in the classic manner at the Accademia, Florence, Italy. He was potter in residence at Black Mountain College in 1954. In 1955, with his wife, Karen Karnes, he joined friends in an incorporated community of artists established on 100 wooded acres at Stony Point, New York. They work in two glass-walled studios, sharing other space for their common chores. Their kiln, of about 100-cubic feet capacity, occupies an inner room. For a time he concentrated on slab pots with thrown sections, but later eliminated thrown sections, now making slab pots with metal parts. He has also invented a slab-machine and for the last three years has made pottery only in slabs. He was commissioned to do tile, floors, counters, fire tables, walks, et cetera, for the Motel on the Mountain at Suffern, New York. In 1958 he built a sculpture studio, works in clay and metal. His pottery is for sale at Bonniers, New York, and at the Weinrib Karnes Studios at Stony Point, New York.

FRANZ WILDENHAIN was born in Leipzig, Germany. He attended the Bauhaus where he specialized in pottery under Gerhard Marcks and the master potter Max Krehan. After the Nazi government closed the Bauhaus he went to the State School of Applied Art at Halle/Saale where he received his M. A. Later he headed the pottery department at the Folkwang Workshops in Essen-Ruhr, then taught at the State School of Applied Art at Halle/Saale. In 1935 he went to Holland and established his workshop in Putten. In 1941 he moved to Amsterdam. In 1947 he came to the United States and joined the Pond Farm Workshops in Guerneville, California. Since 1950 he has been instructor in pottery and sculpture for the School for American Craftsmen of the Rochester Institute of Technology. Recently he has been awarded a Guggenheim Fellowship for creative work in ceramic sculpture in relation to architecture. He has his own workshop in Bushnell's Basin, Pittsford, New York, and is a member of a group of craftsmen who own and operate Shop One in Rochester, New York. His work is also available at the Bertha Schaefer Galleries in New York City.

MARGUERITE WILDENHAIN was born in France of German and English parentage and was educated in France, England, and Germany. Her early art training was in sculpture at the School of Fine and Applied Arts in Berlin. Later she worked as a designer for porcelain in a factory in Thuringia and, in 1919, went to the Bauhaus in Weimar as an apprentice in pottery, where she studied with Max Krehan and the sculptor Gerhard Marcks. After seven years at the Bauhaus she took a job as head of the Ceramic Department at the Municipal School for Arts and Crafts in Halle/Saale. With the rise of the Nazis in 1933 she moved to Holland where she and her husband operated their own workshop in Putten. She also made models for mass-production for the Regout porcelain factory in Maastricht, Holland. She was awarded second prize for

these at the International Exhibition "Arts et Techniques" in Paris in 1937. Just before the Nazi invasion of Holland she immigrated to the United States. She taught for more than two years at the College of Arts and Crafts in Oakland. In 1942 she started her own workshop in Guerneville, California, at Pond Farm, where she still lives. For most of the year she works creatively in her shop. During the summer months she teaches a pottery course that has attracted students from as far away as China and India. She also gives lectures and seminars at colleges throughout the country.

"Trained as I was in the tradition of European pottery and in the creative and high artistic milieu of the Weimar Bauhaus, I recognized what the main difficulty in producing good pottery in our time was. We had lost a really intense and collected knowledge of a craft, of both the materials and the form, and thus lost the fusion of the technique and the artistic possibilities of a craft in one piece of work. There were many craftsmen who had good techniques but whose pots were deadly boring, had no character or beauty of their own, and on the other hand there were 'artists' who tried to express something without the least knowledge of the materials or the technique. These two poles had to be united again if the craft was ever to have cultural importance and a human, educational value. Just this had been also, in a large sense, the prime aim of the Bauhaus.

"To learn a craft well is difficult enough, but the real difficulties start when you know your craft and want to express in your own way an idea that you visualize in your mind. First of all, you have to make many pots—*thousands*—until your hands respond to the smallest, most subtle, most intricate or diversified feeling. Personal expression will come when you can really translate your innermost vision into the rough and so elusive material, clay. There is no necessity to be 'modern' at any price—that would only mean that you would be 'old-fashioned' in a few years. Nor is there need to copy Greek forms or Japanese techniques or Chinese glazes. It is much more important to be as basically honest as possible in one's search for artistic expression. For what makes a pot good, whether made now or 1000 years ago, is that its form, its lines, its decoration are alive, skillfully made and expressive of the time, country and the man who made it. It must have its own personal and genuine character and also fulfill the function for which it was meant. More than that—it must have all the qualities inherent in the materials and the techniques, and *also* have a high standard of art.

"I have thus taken great pains in making good shapes and decent decorations that were really one with the pot and that were conceived out of the very form and the character of that special pot. I admire all the good pots that were made in other times and by other peoples, but I have never tried to copy their techniques or to imitate them. I have tried to find my own expression for the ideas I had, without consciously forcing 'originality' and 'design.' Design for me starts when the clay is on the wheel and the pot grows; its volumes and lines change, clarify, and at the end balance, going out into space with bulges and hollows, light and shadow, with straight or curved lines, but *never* abstractly in formulae devised intellectually in advance. For whatever the brain conceives, the hand has to make to give it life and force. Without the skilled hand the most imaginative craftsman is impotent. Abstractions often help to clarify, but they can for me never be either the source or the aim of a craft.

"I would like my pots to be good, not only now but in ten or a hundred or a thousand years, and to be able to stand next to the good pottery of Greece, China, or Peru, and to have as timeless, distinct, and independent a character as they can have. To reach this point, even with only a few pots, would be worth a whole life of intense effort.

"Realizing that in our time most pots will have to be made by the machine on a large scale, I have formerly made many models for mass-production. Today, though, I feel that it is increasingly important to stress again the value of the way of life of a craftsman and to try to educate young people to a basic understanding of the essence of a life dedicated to an idea that is not based on success and money, but on human independence and dignity."

GERALD WILLIAMS was born and spent his childhood in India. He began studying pottery in 1951 at the League of Arts and Crafts, Concord, New Hampshire. He worked for a year as apprentice at John Butler Associates, Ossipee, New Hampshire, after which he started producing independently, which he has been doing ever since. His work is mostly wheel thrown, some slab. He uses grogged red clay firing at cone 2 by gas and electric kilns. Basic glaze is mat, with blue, green, gray and black slips. He prefers wax and sgraffito decoration. His work is available at Shops of the League of Arts & Crafts, New Hampshire; Upper Storey Society of Arts & Crafts, Boston; Salisbury Shop, Worcester, Massachusetts; America House, Rabun Studios, Holland House, all in New York City; and the J. L. Hudson Company, Detroit, Michigan.

KATHERINE AND BURTON WILSON operate their studio in Austin, Texas, where they produce high fire stoneware. Katherine attended the Dallas School of Arts and Crafts, Gulfport College at Gulfport, Mississippi, and both attended the Rhode Island School of Design in Providence, Rhode Island. Burton majored in sculpture, Katherine in silversmithing and jewelry, then decided to combine their talents in the ceramic field. They use a primitive Greek type kiln instead of the usual muffled variety. Their work is available from them.

MARIE WOO received her B. A. at the University of Washington, her M. F. A. at Cranbrook Academy of Art, and also attended California College of Arts and Crafts. She is at present instructor in ceramics, College of Architecture and Design, University of Michigan.

"Potting is a process, in sequence, of developing a natural material—the process of development is prompted by *continual* work. Individual development is relative to technical training, interest, time and especially an inherent propensity. The term stoneware does not necessarily suggest that all stoneware pots should appear to have been 'dug up.' Color is an important factor, to be used with discretion, not haphazardly. The pot should be well thought out, then executed spontaneously, not labored over, lest it lose a natural freshness. I use mostly ash glazes, colors derived from iron, which gives a wide range of exciting hues, subtle and deep (reds, blues, greens, yellow, browns). Not every pot needs to be decorated. Decoration should enhance the pot, not be a separate element. I decorate directly, spontaneously; wax-resist has assisted in achieving this effect. I experiment in many directions (forms, glazes) but by no means are they all successful. I object to the contemporary trend of being different for the sake of being different—there should be natural growth. The 'shockers' lack sincerity and meaning."

BEATRICE WOOD was born in San Francisco. Her early career was in the theater, both in this country and in France, during which time she met the noted cubist-surrealist painter Marcel Duchamp, became interested in modern art, and later found ceramics to be her main interest. Returning to California she studied pottery and glazing with Glen Lukens and Gertrud and Otto Natzler. Her pottery has been sold in many parts of the country but at the moment it may be bought directly from her studio located on McAndrew Road in Ojai, California. Prices, Miss Wood says, range from the "reasonable to the unreasonable."

"As for materials and techniques, I throw on the wheel, unless I am making figures, and am invariably trying out new effects. My special interest has been lustre; otherwise I seem partial to pink and blue glazes. I fire at low fire."

WILLIAM WYMAN received his B. S. at Massachusetts School of Art, his M. A. at Columbia University in 1951, and also took a course in advanced ceramics at Alfred University in 1953. At present he is a part time instructor in sculpture and design at de Cordova Museum, Lincoln, Massachusetts, and in pottery at Garland Junior College in Boston. His work may be purchased in many shops, including Bonniers, America House, Rabun Studios, all in New York City, and the Sea Chantey, Sarasota, Florida.

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